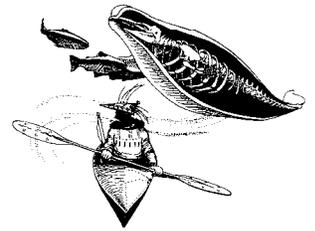


# Pratt Museum

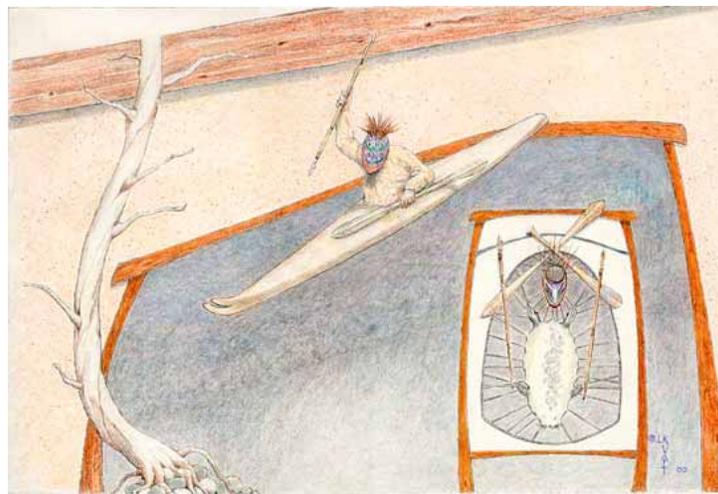
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*Homer Society of Natural History, Inc.*



## Pratt Museum

### Manual of Collections Policies and Procedures



Approved by the Board of Directors on 6 June 1989  
Revised by the Board of Directors on 19 July 1994  
Revised by the Board of Directors on 1 August 2006



MANUAL OF  
COLLECTIONS POLICIES AND PROCEDURES  
FOR THE  
PRATT MUSEUM

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The original five-page Pratt Museum Policy Manual was approved by the Board of Directors on 6 June 1989. The Curator of Collections developed a much-expanded document in 1992-1993, and all policies and procedures were approved by the Museum Collections Committee on 7 September 1993. The policies, excluding procedures, were approved by the Board of Directors on 19 July 1994. The Manual of Collections Policies and Procedures was reviewed and updated in its entirety by the Museum Collections Committee on 18 July 2006, and revisions approved by the Board of Directors on 1 August 2006. Review of Appendices is often more frequent, and is therefore independent of the Manual; separate approval dates are noted as appropriate in each Appendix.



**MANUAL OF  
COLLECTIONS POLICIES AND PROCEDURES  
FOR THE  
PRATT MUSEUM**

**SECTION A: INTRODUCTION**

I. The Museum

- A. The Pratt Museum (hereafter Museum), opened in 1968, is a private, nonprofit educational institution that serves the public. The Museum is the primary activity of the Homer Society of Natural History, founded in 1955.
- B. The Pratt Museum is dedicated to the process of education by exploring the natural environment and human experience relative to the Kachemak Bay region of Alaska and its place in the world. The Museum seeks to inspire self-reflection and dialogue in its community and visitors through exhibitions, programs, and collections in the arts, sciences, and humanities.

II. Collections Policy Development

- A. The cornerstone of any museum is its collections. It is the responsibility of the Museum to acquire natural history objects, to maintain them for use in scientific research, education and exhibitions, and to preserve the collections in perpetuity. High standards of acquisition and preservation are primary responsibilities of the Museum's Board of Directors and staff. This and a growing public awareness of museums and their accountability for collections, which are held in public trust, have inspired this compilation of standards by which the Museum is guided.
- B. The Manual of Collections Policies and Procedures for the Pratt Museum (hereafter Manual) establishes policies and procedures for the acquisition, disposition, care, conservation, and use of the collections of the Pratt Museum. The Manual, as approved by the Board of Directors on 1 August 2006, revises the original Pratt Museum Policy Manual approved by the Board on 6 June 1989

and the greatly expanded Board-approved 19 July 1994 version. The Museum's collections activities also are directed by the "Guidelines for Collections Development", a document outlining acquisition priorities and growth of collections (see Appendix A), and the "Long-range Plan for Collection Management and Conservation", a document listing collections tasks to be accomplished for a fifteen-year period (see Appendix B).

- C. The Curator was responsible for writing collections policies for the Manual. The Curator then submitted the Manual to the Museum Collections Committee (hereafter Committee) for review and approval, which was granted on 18 July 2006. Finally, the Director submitted the Manual to the Board of Directors for review and approval, which was granted on 1 August 2006.
- D. The Manual is based primarily on an expanded version of the original Pratt Museum collections policies, the Pratt Museum Mission Statement, an adaptation of policies and procedures established at the Denver Museum of Natural History, and knowledge gained from curatorial experience, museum literature and professional conferences. The section on repatriation is adapted from policies developed by the Office of Cultural Affairs, Museum of New Mexico, and published writings of the Assistant General Counsel, Smithsonian Institution.

### III. Policy Review

- A. All Museum policies and procedures will be reviewed periodically to ensure that they conform to prevailing standards of museum management and that they reflect any change in circumstances since the last review. All revisions of policies must be approved by the Committee, Director, and Board of Directors.
- B. The Board of Directors grants the Museum Director the authority to interpret all sections of the Manual and to seek the advice and consent of the Board of Directors when circumstances so warrant.

### IV. Collections Definitions

- A. Accessioning - formal process used to accept legally and to record a specimen or artifact as a collection item (Malaro, 1979); involves the creation of an immediate, brief and permanent record using a unique identifier for these objects added to the collection from the

same source at the same time, and for which the institution accepts custody, right, or title (Cato and Webb, 1993). The Pratt Museum accession number (e.g., A-1994-20) consists of three parts - the Accession acronym, the year in full, and the chronological lot number for the object(s) received in that year. Accessioning may be preceded by an object being temporarily deposited at the Museum for review or found in the collection (previously uncatalogued), at which point it may be accepted or rejected.

- B. Acquisition -- a term that applies to artifacts and specimens from the moment the object is deposited at the museum for review to when it is accessioned, returned to the owner, or disposed of in accordance with the depositor's wishes. Documentation should include all of the steps taken in approving or rejecting acquisition candidates. This term also applies to field collecting and preparation of specimens. Associated documents should include such records as scientific collecting and salvage permits, individuals associated with field collecting, import permits, and field journals. This information traces the legal and physical factors involved in field collection.
- C. Archives - non-current records of an organization or institution preserved because of their continuing value (Cato and Webb, 1993). They include institutional records (e.g., board minutes, administrative documents, financial records, departmental files, scientific field notes, manuscripts, illustrations, and photographs), records relating to collection objects, and acquired records (e.g., papers of individuals and organizations that relate to the institutional mission).
- D. Artifact - human-made item, often manufactured or created from naturally-occurring materials and made for use in a cultural context (Cato and Webb, 1993).
- E. Cataloguing - creation of a full record in complete descriptive detail of information about a specimen or artifact, cross-referenced to other records and files; includes the process of identifying and documenting these objects in detail, and integrating them into the collections (Cato and Webb, 1993). The Pratt Museum catalogue number (e.g., PM-1994-20-2a) consists of four parts - the Museum acronym, the year in full, the chronological lot number of object(s) received in that year, and the object number within the lot with an

optional letter representing whole-part relationship if the object has more than one part (e.g., basket with lid, negative and print of same image).

- F. Collecting - the process of sampling the natural and cultural world using a variety of techniques that are dependent on (1) the organism or material being obtained and (2) the intended use for the sample or the research methods likely to be applied (Cato and Webb, 1993).
- G. Collection - (1) a group of specimens or artifacts with like characteristics or a common base of association (e.g., geographic, donor, cultural); (2) an organizational unit within a larger institutional structure (e.g., a collection within a high school biology department) (Cato and Webb, 1993). Collections at the Pratt Museum are defined as the archaeological, archival, botanical, ethnographic, fine arts, geologic, historic, paleontological, and zoological objects and related supporting documentation acquired and conserved because of their scientific, cultural, and historic significance, and their educational value. They are designated either research or education collections. Research collections are well documented and scientifically valuable, exhibitable, and/or rare or one-of-a-kind materials; they are considered a permanent resource of the Museum and are preserved in perpetuity. Education collections have little or no documentation and scientific value, are not exhibitable, and/or are duplicate materials; they are not viewed as a permanent resource of the Museum but as an expendable resource for educational use. All collection items, whether education or research, are bound to the same processing and registration procedures.
- H. Collection Care - the responsibility and function of an institution with collections that involves developing and implementing policies and procedures to protect the long-term integrity of specimens and artifacts, as well as their associated data and documentation for use in research, education, and exhibits (Cato and Webb, 1993).
- I. Collection Management - the responsibility and function of an institution that fosters the preservation, accessibility, and utility of its collections and associated data. The management process involves responsibilities for policy development and implementation, including: specimen acquisition, collection growth, and deaccessioning; planning and establishing collection

priorities; obtaining, allocating, and managing resources; and coordinating collection processes with the needs of curation, preservation, and object use (Cato and Webb, 1993).

- J. Conservation - the application of science to the examination and treatment of museum objects and to the study of the environments in which they are placed (Duckworth *et al.*, 1993). This involves activities such as preventive conservation, examination, documentation, treatment, research, and education (American Institute for Conservation, 1993).
- K. Cultural Collections - collections of human-made or human-used artifacts (e.g., archaeological, historic, ethnographic, artworks, photographic, *etc.*).
- L. Curation - process whereby specimens or artifacts are identified, organized, and researched according to discipline-specific criteria using the most recently available scientific literature and expertise; a primary objective of this process is to verify or add to the existing documentation for these objects, and to add to knowledge (Cato and Webb, 1993).
- M. Deaccession - formal process used to remove an object permanently from the collection (Malaro, 1979). Because deaccessioning can be a sensitive issue with certain types of collections, the mechanisms in place for decision-making must address legal constraints, ethical concerns, and professional standards. Deaccessions should occur only with careful review and written approval of the appropriate staff, collections review committee, director and/or board (Cato and Webb, 1993). Deaccessioning applies only to accessioned objects and not to objects left on temporary deposit.
- N. Deterioration - change in an object's physical or chemical state. "Damage", on the other hand, is the consequent loss of attributes or value: aesthetic, scientific, historic, symbolic, monetary, *etc.*" (Michalski, 1992).
- O. Documentation - supporting evidence, recorded in a permanent manner using a variety of media (paper, electronic, photographic, *etc.*), of the identification, condition, history, or scientific value of a specimen, artifact, or collection. This encompasses information that is inherent to the individual specimen and its associations in

its natural environment as well as that which reflects processes and transactions affecting the specimen (e.g., acquisition candidate reviewing, accessioning, deaccessioning, cataloging, loaning, shipping, inventory control and tracking location of objects, preparation history of specimens, management of objects on exhibit, sampling, analysis, treatment, rights and reproductions, etc.). Documentation is an integral aspect of the use, management, and preservation of a specimen, artifact, or collection (Cato and Webb, 1993). Supporting documentation includes, but is not limited to, object catalogues and data files, archival and library materials, field records, maps, and exhibits.

- P. Maintenance - routine actions that support the goals of preservation of and access to the collection such as monitoring, general housekeeping, providing appropriate storage and exhibition conditions, and organizing a collection (Cato and Webb, 1993).
- Q. Natural Science Collections - collections of nature-made specimens (e.g., paleontological, geological, biological).
- R. Objects - material, tangible items of any kind; an inclusive, non-specific term for specimens (nature-made) and artifacts (human-made).
- S. Policies and Procedures - policies are the working set of parameters that provide a framework for decision-making and desired action in a given situation. They must provide guidance for situations that may not have occurred, thus they must be broad and inclusive enough to cover potential situations, but not so broad as to be useless. Procedures, by contrast, provide the mechanism and details needed to implement the policy. Collections policies and procedures must take into account professional standards and guidelines and mold them to the institutional setting, with a consideration of the institutional mission, objectives, and available resources (Cato and Williams, 1993). Approved, written collections policies and procedures provide judicious direction, continuity, and predictability for collections staff, the board, and the institution.
- T. Preaccession - the process of recording an acquisition candidate from the moment the object comes to the museum for review to when it is accessioned, returned to the owner/depositor, or discarded. Documentation should include all of the steps taken in

approving or rejecting an acquisition candidate (e.g., Agreement for Items Received on Temporary Deposit form, assignment of temporary deposit number, correspondence to and from the owner/depositor, minutes of review committee meetings, approval and signatures of authorized staff on appropriate forms, donor information, and an object history provided by the owner/depositor).

- U. Preparation - the procedures used in the field or in the institution to enhance the utility of an organism, object, or inorganic material for a specified use. The resulting specimen may represent only a portion of the original organism or material or may be otherwise altered from its original state. Procedures should be compatible with intended uses and conservation objectives, and should be documented (Cato and Webb, 1993).
- V. Preservation - those aspects of conservation that involve preventive measures, such as maintenance procedures and correcting adverse environmental conditions; with respect to natural science collections, preservation also includes treatments carried out to prepare specimens (Cato and Webb, 1993).
- W. Preventive conservation - actions taken to minimize or slow the rate of deterioration and to prevent damage to collections; includes activities such as risk assessment, development and implementation of guidelines for continuing use and care, appropriate environmental conditions for storage and exhibition, and proper procedures for handling, packing, transport, and use (Cato and Webb, 1993).
- X. Record - permanent paper document, photograph, and/or electronic file related to the registration of objects (transfer of title, provenance, accession, condition, location, usage history, loan, and deaccession) or documentation of objects (ledger, card file, object label, ancillary subject/person documentation files, computer printout, donor information, photograph, publication, field journal, and correspondence).
- Y. Registration - (1) the process of assigning an immediate and permanent means of identifying a specimen or artifact for which the institution has permanently or temporarily assumed responsibility; one facet of documentation; (2) as an institutional function, includes the logical organization of documentation and

maintaining access to that information (Cato and Webb, 1993). The Curator of Collections is responsible for the creation and maintenance of the permanent registration files.

- Z. Specimen - an organism, part of an organism, or naturally-occurring material that has been collected, that may or may not have undergone some preparation treatment. It may exist in its original state, in an altered form, or some combination of the two. A specimen may be comprised of one element or many related pieces. It may be composed of one physical or chemical component or represent a composite of materials (Cato and Webb, 1993).
- ZZ. Stabilization - treatment of an object or its environment in a manner intended to reduce the probability or rate of deterioration and probability of damage (Cato and Webb, 1993).
- ZZZ. Treatment - action taken, physically or chemically, to stabilize or make accessible a specimen or artifact; includes, for example, techniques such as preparation, cleaning, mending, supporting, pest eradication, and consolidation (Cato and Webb, 1993).

## V. Role of the Curator

- A. The collections are managed by the Curator who is responsible for all aspects of care and use of the collections, including acquisition, recommendation for accession and deaccession, conservation, interpretation, approval for exhibition, access, research, and publication.

## VI. Museum Collections Committee

- A. The Museum Collections Committee advises the Curator in many facets of collections management. It has several purposes:
  - 1. The Museum Collections Committee delegates authority to the Curator for review, acceptance or rejection, and accession of routine acquisition candidates for the education and research collections that fully meet the criteria set forth in the "Guidelines for Collections Development" (see Appendix A). The Curator may seek the advice of appropriate staff preliminary to the formal review process. A list of accessions is then presented to the Museum

Collections Committee for review, discussion, and information sharing at meetings. The list is then presented to the Director for final review.

2. In cases where acquisition candidates for the collections do not fall within the "Guidelines for Collections Development", such as those that are overly duplicative, rare or high-value, are controversial, or require substantial effort, space, time, or funds for their acquisition and curation, the Curator must seek the advice of the Museum Collections Committee. Non-routine acquisition candidates are first reviewed by the Curator when they arrive at the Museum. The Curator may then seek the advice of appropriate staff regarding use of potential acquisitions. Acquisition candidates are then presented to the Museum Collections Committee for review at meetings. The Committee shall review, evaluate, accept, table for further research, or reject these non-routine acquisition candidates for the education and research collections. The Curator carries his/her recommendations and the recommendations of the Committee to the Director who makes the final decision on these collection acquisitions.
3. The Museum Collections Committee shall review and approve deaccessions (see Section E. I. L. for detailed deaccession policies).
4. The Museum Collections Committee shall review, approve, and make recommendations to the Board about the following official documents and their periodic revisions:
  - a. Manual of Collections Policies and Procedures
  - b. Collection Management and Conservation Long-range Plan
  - c. Guidelines for Collections Development
5. The Museum Collections Committee shall review curatorial progress, plan future collections projects, and advise on collection philosophy.

## B. Membership

1. The Museum Collections Committee shall be composed of seven to nine members: one Board member who serves as Chairperson, the Curator of Collections and Curator of Exhibits and Education or his/her designee, three to five members from the Society at large, and the Museum Director *ex officio*.
2. Each member (except the Museum Director and staff members) shall be appointed by the President of the Board. The five members from the Society shall each have a three-year term, and appointments will be made so that one or two members are appointed each year. In the appointments, the President of the Board shall strive to assure that sufficient expertise exists on the Committee in each of the subject areas in the Museum's scope.
3. Each member (except the Museum Director) shall have one vote in any action brought by the museum Collections Committee. A quorum shall consist of at least one staff member and three others. In case of a tie vote, the Museum Director shall cast the deciding vote.
4. The Museum Collections Committee shall meet at least four times annually.

C. Reporting

1. The minutes of each Museum Collections Committee meeting shall contain a listing of all objects accepted for accession by the Curator and those reviewed by the staff and Committee, including the type of transaction, the decision, and their disposition. A copy of the minutes shall be distributed to all Board members.

## **SECTION B: USE OF MUSEUM COLLECTIONS**

### **I. Introduction**

- A. The collections are a permanent asset of the Museum. The Museum collections are available for study to qualified individuals and institutions upon request. Equipment, facilities, and staff expertise are provided for visiting researchers and other users upon acceptance of the request. Loan of objects is provided to institutions or individuals for research, educational, or exhibition purposes (see Section F). Users must respect all Museum policies, procedures, and collections. Due credit will be given the Museum in publications, photographs, and reproduced works, and any intellectual property rights will be appropriately protected. The Pratt Museum respects and adheres to copyright laws, including the fair use exception and the Visual Artists Rights Act, as well as other intellectual property rights laws.

### **II. General Policies on Use of Collections**

- A. Collections of the Pratt Museum are to be used in accordance with its mission; all uses must be compatible with preservation of collections and resources held in the public trust.
- B. All use must respect the physical, historical, cultural, and aesthetic integrity of the objects. Museum specimens and records cannot be altered in the course of examination or study without curatorial approval.
- C. The Museum reserves the right to allow selective access to objects in the collections. Pre-examination of photographs and other records of objects is urged, and in some cases stipulated, to minimize the exposure and handling of collections.

### **III. Types of Collections and Their Uses**

- A. While use of collections is encouraged, it must be in accordance with preservation objectives and legal restrictions on how works are used. Users shall be alerted to copyright issues relevant to the object(s) they are researching as well as any copyrighted collection information. Use must meet the following criteria:

- 1. Research Collections

- a. Objects in the research, or permanent, collections are available for examination and research by staff, research colleagues, students, educators, and the general public, as approved by the Curator.
- b. No handling, storage, or examination techniques should alter or adversely affect the long-term preservation of the specimens. There may be instances where material would be subjected to analytical techniques involving destructive sampling or alteration of the material. Such actions must be done with permission of the Curator, must be fully documented, and must be in accordance with the Museum policy on sampling (see "Analytical Sampling," below).
- c. Collections are available to Museum staff and qualified users for teaching purposes provided that this use does not jeopardize the condition of collections and with approval of the Curator.
- d. Research collections may be exhibited provided that exhibition conditions are compatible with security and preservation objectives. Environmental conditions, case construction materials, mounting methods, transportation, installation handling, and the duration of the exhibition must not damage or compromise the physical integrity of the material being exhibited. Exhibition must be accurate and balanced in its interpretation and must respect the cultural sensitivities of the museum audience.

## 2. Education Collections

- a. The Museum maintains education, or reference, collections. Collections policies and procedures apply to education collections; however, they are not viewed as a permanent resource of the Museum. While reasonable effort is made to ensure their long-term survival through adequate storage, security, exhibitry, and handling, this material is used in an educational role and is therefore at a higher risk of damage and

ultimate loss. The cultural, historical, aesthetic, and scientific integrity of these objects are respected at all times.

- b. Education collections in the natural sciences may contain materials that are toxic and cannot be handled by the public. These should be identified at all times and are subject to special storage and handling restrictions.

#### IV. Analytical Sampling

- A. To fully utilize the research potential of the Museum's collections (e. g., herbarium specimens, rocks and minerals, marine invertebrates), it may be necessary to subject samples of original material to analysis. Because sampling is destructive and permanently alters the integrity of the specimen, it is strictly regulated.
- B. All sampling must be approved in writing by the Curator. Collections records will document all sampling, location taken, and information obtained. Samples and the information they contain remain the property of the Pratt Museum and must be so credited at all times.

#### V. Use of Objects for Promotional Purposes

- A. No object, or reproduction of an object, will be used without permission in the promotion of a product or service for commercial purposes that implies endorsement by the Pratt Museum. Any request for such use, whether commercial or non-commercial, will be reviewed and approved by the Curator. Any request to use work protected by copyright shall be in writing and require a signed license from the Museum or copyright owner.
- B. Aside from this, use of collection objects by the Museum for publicity is encouraged.

#### VI. Visitors to the Museum Study Collections

- A. Visitors with appointments to see the Curator must first check in at the Visitor Information Center, then proceed to the Curator's Office.

- B. Visitors without an appointment must also check in at the Visitor Information Center. The receptionist will call the Curator, and either provide the visitors with instructions on how to get to the Curator's Office or request that the Curator receive the visitors at the Center. If the Curator is unavailable, local visitors should make an appointment with the Curator. If visitors are from out of town, the receptionist will make every effort to assist them the same day by contacting other Museum staff.
- C. Visitors who come to the Museum expressly to use collections resources are not charged an admission fee.
- D. In cases of special groups or tours, the Curator must make prior meeting arrangements to minimize overcrowding in the Museum.
- E. The Museum requires that reproductions of collections objects and information be done in compliance with intellectual property restrictions.

## VII. Access to Collections Areas

- A. Access to collections storage areas and the collections is limited to Museum staff. All others, including visitors, researchers, contractors, or repairmen, must be accompanied by appropriate staff and/or have specific prior approval to have access to collections and restricted areas. In situations involving emergencies when appropriate staff are not present, gallery hosts will supervise.
- B. Materials on exhibit, being prepared for exhibition, being photographed, undergoing conservation treatment, on loan to another institution, or removed from storage for any reason remain the responsibility of the Curator. All matters involving access, storage, security, conservation treatments, loan requests, exhibition, change of location, or physical handling of the collections materials must be approved by the Curator.

## **SECTION C: PHOTOGRAPHY (STILL, FILM, VIDEO)**

- I. Policies for Photographing Museum Exhibits and Public Areas
  - A. To minimize handling and possible damage to exhibits/objects, visitors are encouraged to purchase existing photographs from the Photo Archives.
  - B. During public hours, visitors may take photographs and videotapes with their own equipment, free of charge, for personal, educational, or non-commercial purposes. Photographs taken by visiting photographers may not be published without written permission from the Museum. If permission is granted, an acknowledgement to the Museum must be given in the publication.
  - C. The visiting photographer assumes all liability and financial responsibility for any injury, loss, or damage that may result from activities related to the photography.
    1. The safety, general convenience, and/or traffic flow of the visiting public must not be obstructed through the use of photographic equipment such as tripods, external lights, and electrical wires.
    2. Visitors are not allowed to photograph from inside an exhibit or touch objects on exhibit without written permission obtained in advance from the Curator.
  - D. Some exhibits/objects may be subject to restrictions of loan agreement provisions or copyright issues. The Museum prohibits the exhibition, performance, or sale of unauthorized works in the Museum.
  - E. Permission from the Curator for handling individual objects that are on public display, setting up equipment during non-public hours, or other special privileges is required. Fees for services to commercial photographers may be charged.
- II. Policies for Photographing Museum Study Collections
  - A. To minimize handling and possible damage to study collection objects, researchers are encouraged to purchase existing photographs from the Photo Archives. If existing photographs are

not adequate, special photography by the Museum may be requested. An estimate of charges for this service must be obtained and agreed upon prior to the scheduling of any special photographic work.

- B. Researchers may be allowed to take photographs for purposes of study with their own equipment upon approval by the Curator.
- C. For publication of photographs, refer to section I. B. above.
- D. Some exhibits/objects may be subject to restrictions of loan agreement provisions or copyright issues.

## **SECTION D: ACQUISITIONS FOR MUSEUM COLLECTIONS**

### **I. Selective Acquisition**

- A. The Museum subscribes to the policy of selective acquisition. Because of limited storage space, established goals, and financial and ethical considerations, it is neither feasible nor professionally responsible for the Museum to allow indiscriminate growth of collections.
- B. Objects acquired for the Museum collections should meet the following conditions:
  - 1. The Museum will acquire and use objects according to purposes related to its Mission.
  - 2. The Collections Plan is a guideline for thoughtful and systematic collections growth for the Pratt Museum. Priority for acquisition will be given to objects that are referenced in this plan (see Appendix A).
  - 3. The Museum can meet professional standards for storage and protection and ensure the accessibility of objects for Museum purposes.
- C. Collection of objects shall be accomplished with a caring, do-no-harm philosophy. Collection of plant or animal life, without sufficient justification and consideration for species viability and the environment, is discouraged.

### **II. Authority to Acquire Objects**

- A. Potential acquisitions for the Museum collections must be reviewed by the Curator for a decision or recommendation regarding acquisition. All acquisitions referenced in the Collections Plan (see Appendix A) may be approved by the Curator.
- B. In other cases, acquisitions not referenced in the Collections Plan; that are overly duplicative; of high value, rarity or size; or that would require substantial effort, space, time, or funds for their acquisition and curation must be approved by the Museum Collections Committee and Director, in addition to the Curator.

- C. Any objects donated by the Director or other staff member, a Board member, or a long-term donor must be subject to review by the Curator and then to approval by the Museum Collections Committee.
- D. Any objects acquired through purchase are subject to policies referred to in the Purchases section below.

### III. Legal and Ethical Acquisition of Objects

- A. All acquisitions must be acquired in a legal and ethical manner (see Observance of Laws, Regulations and Guidelines in Section K and Code of Ethics in Appendix D).
- B. The Museum shall not knowingly and willfully accept or acquire any object that was illegally imported to or illegally collected in the United States or that was received under circumstances that would encourage irresponsible damage to or destruction of biota, cultural and natural sites, or human burial places. However, the Museum may accept objects that have been confiscated and offered to the Museum by government authorities.
- C. Should evidence be presented to the Museum that any object in its possession was acquired subsequent to the date on which these procedures were approved by the Board of Directors in violation of the principles described in this section, the Museum will conduct an investigation into the circumstances. If justified by the results of the investigation, the Museum will return the object to its rightful owner, to the extent that is it legally possible and practical to do so.

### IV. Documentation of Title and Provenance

- A. The Curator, who is in a position to acquire materials for the collections through donation, gift, purchase, field collection, or exchange, shall be reasonably assured that valid and legal title can be obtained by the Museum, or that the Museum has been granted the authority to serve as a repository by a government agency. In complying with these provisions, the Curator should consult as widely as is necessary among colleagues.
- B. The collection object should have sufficient documentation to establish its significance to the museum and the community.

V. Transfer of Title

- A. Donations, purchases and exchanges become the full legal property of the Pratt Museum. The Museum seeks to secure exclusive or non-exclusive copyright license on all acquisitions. Acquisition Agreements and other instruments of conveyance shall include a statement regarding the status of any intellectual property rights received, specifically copyright. Restrictions are not encouraged and may be cause for refusal.
- A. Donations, purchases and exchanges become the full legal property of the Pratt Museum.

VI. Documentation of Acquisition Process

- A. The acquisition of all collection objects must be documented using the highest professional standards.
- B. A legal instrument of conveyance such as an Acquisition Agreement form (see form at end of section), Last Will and Testament, Deed of Gift, collection ledger, or a letter of agreement setting forth an adequate description of the object(s) involved and the precise conditions of transfer must accompany all acquisitions. When applicable, this document must be signed by the seller, donor, or assignee and by the Curator.
- C. Donations are acknowledged to donors by a copy of the Acquisition Agreement form. Timely letters of acknowledgement for all donations are the responsibility of the Curator.
- D. The Museum shall exercise due diligence in documenting the intellectual property rights status of objects in the collection.

VII. Prohibition of Monetary Appraisals

- A. Museum staff will not give monetary appraisals of objects.
- B. Staff can provide potential donors with an impartial list of contacts for appraisals.

VIII. Purchases

- A. The Museum typically augments its collections through donation from community supporters, field collection, and government transfer. It does not maintain an acquisition fund for the purchase of collections, with the exception of contemporary art.
  - B. Guidelines for the acquisition of contemporary art, including selection criteria, are referred to in the Collections Plan. Art acquisitions are selected by the Art Acquisition Committee, which consists of three Museum staff (Director, Exhibits Director, and Curator of Collections) and at least five community members (represented by at least three artists). All selections are then recommended to the Museum Collections Committee, a Board committee, for final approval. Funds for art purchases accrue in the Museum's Art Acquisition Fund through donations from the Rasmuson Art Acquisition Initiative and art patrons.
  - C. Guidelines for the purchase of objects other than contemporary art are referred to in the Collections Plan and must be approved by the Curator and Museum Collections Committee. Those considered of high value must also be approved by the Director.
  - D. To avoid a conflict of interest, the Museum will not make purchases from staff or Board members.
  - E. The Curator must ensure that any purchase price is fair and reasonable.
  - F. Appropriate attribution must be made in exhibit labels, publications, and other printed and digital media to identify objects purchased with donor- and grant-restricted funds.
- IX. Statute of Limitations on Abandoned Objects
- A. In accordance with the Alaska Statute of Limitations for Abandonment of Property and the Museum Abandoned Loan Law (Section 14.57.200-290), the Pratt Museum has the right to acquire any object abandoned at the Museum after a minimum period of seven years, following the protocols set forth in this statute.

# Pratt Museum

Homer Society of Natural History, Inc.



Accession Number \_\_\_\_\_

Catalog Number(s) \_\_\_\_\_ Collection \_\_\_\_\_

## Acquisition Agreement

I certify that the object(s) described on this paper or appended inventory legally and rightfully belongs to me, or I have the authority from the donor to convey this property. I hereby unconditionally give to the Pratt Museum/Homer Society of Natural History (HSNH), Inc. the property described on this paper or appended inventory to be used, displayed, loaned, retained or disposed of by the Pratt Museum/HSNH in their unrestricted discretion. The property will be administrated in accordance with Pratt Museum/HSNH policies.

Please initial one (if copyright applies to this work):

\_\_\_\_ I hereby assign all copyright in the listed work to the Pratt Museum/HSNH. I agree that this material may be made available for research or reproduction on an unrestricted basis.

\_\_\_\_ I will retain copyright in my work listed below and grant the Pratt Museum a Nonexclusive License for the full term of copyright protection to publicly display, reproduce, distribute, and create derivative works from my work for educational and promotional purposes.

All images of artist's work will be credited '©, year, artist name' unless artist makes special request.

Please list each object. Describe each including its origin, history, make or culture, condition, material, and value, if known.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Check appropriate type:  gift  transfer  field collection  purchase  other

The Homer Society of Natural History is a 501(c)(3)tax-exempt organization. Please consult your tax advisor regarding the deductibility of your gift to the Pratt Museum/HSNH. I have read this statement and understand what I am agreeing to as described in this acquisition agreement form.

Print name \_\_\_\_\_ Signature \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

Date object was received \_\_\_\_\_ Object Location \_\_\_\_\_

Accepted and recorded by \_\_\_\_\_ Title \_\_\_\_\_

Museum Collections Committee Approval (if required) \_\_\_\_\_

Museum Director Approval (if required) \_\_\_\_\_



3779 Bartlett Street, Homer, Alaska 99603-7579  
Email: [info@prattmuseum.org](mailto:info@prattmuseum.org) Web: [www.prattmuseum.org](http://www.prattmuseum.org)

(907) 235-8635  
Fax: 235-2764

## **SECTION E: DEACCESSION AND EXCHANGE POLICIES**

### **I. Deaccession Policies**

- A. The Pratt Museum may, from time to time, deaccession material. The Museum's deaccession policies apply only to accessioned collection objects owned by the Museum, not to objects on temporary deposit being considered for acquisition.
- B. Deaccession of collections through disposal, sale, or exchange is solely for the advancement of the Museum's Mission and public trust responsibilities. Deaccessions must be conducted in a manner that respects the protection and preservation of Alaska's natural and cultural resources. Deaccessions must be handled with broad administrative review, within ethical and legal parameters, and with sensitivity to donors and the public.
- C. Objects shall have permanency in the collections as long as they retain their quality, relevancy, physical integrity, identity, title, and authenticity; are relevant and useful to the Museum's Mission, purposes, and activities; and can be properly stored, preserved, and used.
- D. The Museum may propose an object for deaccessioning when one or more of the following conditions exist:
  1. The object does not support the Museum's Mission Statement.
  2. The object does not support the Museum's Collections Plan.
  3. The object is no longer relevant or useful to the purposes and activities of the Museum, such as an object that is of lesser quality than other like objects in the collections or is over-represented.
  4. The physical integrity of the object is in danger.
  5. The object has deteriorated beyond usefulness or has become hazardous.
  6. Authenticity is discredited.

7. The object lacks or has inadequate documentation that critically reduces its usefulness.
  8. The cost of care is beyond the means of the Museum.
  9. There is a legitimate request for return of the object under the NAGPRA Act (see Section H) or title dispute.
  10. There is a legitimate request for return of the object under title dispute.
- E. No deaccession of the following should occur: unique or extraordinary specimens or artifacts; or significant specimens figured, published, or photographed in a professional or scientific reference.
- F. A deaccessioned object will first be offered to the Museum Education Department or to another educational organization through gift, exchange, or sale, wherever the Curator determines the object will be of the most value and usefulness.
- G. Preference is given to transferring deaccessioned material from the Kachemak Bay region or Alaska to other organizations within our region. Likewise, preference is given to returning a deaccessioned object that is part of another region's historical, cultural, or scientific heritage to an appropriate institution in its region of origin.
- H. If objects are offered for sale, it must be in a manner that will best protect the interests, objectives, and legal status of the Museum and adhere to the highest ethical standards. Objects shall not be sold to Museum employees, unpaid staff, members of the governing authority, or to their representatives. Income derived from the sale of deaccessioned objects will not be used to defray ongoing operating expenses, but will be used exclusively for acquisition of new collections, in accordance with Financial Accounting Standard No. 116 of the Financial Accounting Standards Board.
- I. If the avenues of gift, exchange, or sale are inappropriate for material of no value, this material may be disposed of following all deaccession policies and procedures.

- J. Gifts to individuals from Museum collections are prohibited.
- K. Before any object is deaccessioned from the collections, reasonable efforts will be made to ascertain that the Museum is free to legally and ethically do so. Where restrictions as to use or disposition of the object are found, the Museum will act as follows:
1. Mandatory conditions will be strictly observed unless deviation from their terms is authorized by a court of competent jurisdiction.
  2. If practical and reasonable to do so, the Museum shall notify the donor, the creator, or heirs if it intends to dispose of such objects. This action is a courtesy and shall be construed as a desire for approval, but not permission, to withdraw the object from the collection.
  3. If there is any question as to the intent or the force of the restrictions, the Museum will seek the advice of legal counsel.
  4. Per the Tax Reform Act of 1984, the Museum shall retain additions to its collections for at least two years, the standard minimum time period from accession to deaccession.
- L. It is the responsibility of the Curator to retain permanent and full legal documentation of the terms and conditions governing all deaccessions. A Record of Disposition form and procedures for its completion are found at the end of this section.
- M. In considering deaccession of objects from the collections, the judgement of the Committee must be sought and followed, except for those objects that have no value or use to the Museum, in which case the Curator has full authority to dispose of them without administrative review. Subject to the deaccession policies, the Curator may recommend to the Committee the gift, exchange, sale, or disposal of objects in the interest of improving the collections or when the objects no longer have relevance for the Museum's purposes. The Curator carries his/her recommendations and the recommendations of the Museum Collections Committee to the Director who makes the final decision

on these collection acquisitions. The Director may seek approval by the Board, especially for deaccessions of high value or sensitive in nature.

- N. The Museum Collections Committee Chair, a member of the Board of Directors, is responsible for posting brief minutes in Board packets and making verbal presentations of Committee decision points and discussion topics at Board meetings.
- O. The Curator is responsible for ensuring that registration numbers, or any other mark that might identify the object as once part of the Museum collections, have been removed. Catalogue numbers of deaccessioned objects cannot be re-used; these numbers are part of the collection's permanent record. The Museum retains all documentation for deaccessioned collections as part of its permanent archives.
- P. Objects are defined as deaccessioned when they are permanently removed from the collections.

## II. Exchange Policies

- A. Exchanges are formal reciprocal transfers of material between institutions involving legal transfer of ownership. All exchanges are considered unconditional in nature, and all property so received may be used at the discretion of the recipient. Exchanges should be mutually beneficial and advance the causes of collection growth and scientific, educational, and exhibition objectives.
- B. Exchanges are preferable to transfer by sales.
- C. Material to be exchanged must be shown to have a clear title and be free from restrictions, liens, or other encumbrances.
- D. All objects must be accessioned and deaccessioned according to the Museum's policies and procedures prior to any exchange arrangements or agreements.
- E. All exchanges must be documented on the Record of Disposition form (see form at end of section).
- F. Exchange agreements with objects of high value must be approved by the Committee and the Director. Approval by the Board is at

the Director's discretion.

- G. The Curator is responsible for researching clear title, restrictions, and/or encumbrances; establishing the value of objects; removing any identifying marks; and updating records to document the exchange.

# Pratt Museum

Homer Society of Natural History, Inc.



## Record of Disposition Form

Deaccession Number \_\_\_\_\_ Catalog Number(s) \_\_\_\_\_

Collection Type \_\_\_\_\_ Date \_\_\_\_\_

RELOCATED TO:

Name \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

TYPE OF  
TRANSACTION:

- Donation
- Discard
- Donor Return
- Exchange

Justification for Disposition:

\_\_\_\_\_

The following objects have been deaccessioned from the Pratt Museum collections in accordance with the Pratt Museum Collections Policies and Procedures Manual.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Pratt Museum Authorization \_\_\_\_\_ Title \_\_\_\_\_

Signature of Recipient (if appropriate) \_\_\_\_\_ Date \_\_\_\_\_

Collections Committee Approval (if required) \_\_\_\_\_ Date \_\_\_\_\_

Museum Director Approval (if required) \_\_\_\_\_ Date \_\_\_\_\_

Board of Directors Approval (if required) \_\_\_\_\_ Date \_\_\_\_\_



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## **SECTION F: OUTGOING AND INCOMING LOANS**

### **I. General Loan Policies**

- A. Objects may be temporarily removed from or received into the collections by loan.
- B. It is the responsibility of the Curator to obtain for and retain in the department full legal documentation of the terms and conditions governing loans (see loan forms at end of section).
- C. Objects may be loaned, or recommended for loan, by the Curator when the purposes of the Museum can best be served by such action. In the case of rare or unique objects, approval of the Director must be sought.
- D. Establishment of appropriate care and preservation, insurance coverage, packing and transportation, reproduction and credit, loan period, and costs for loaned objects is essential to proper stewardship of collections.
- E. The Pratt Museum reserves the right to set any conditions or restrictions related to the packing, shipping, insurance, exhibition installation, environmental controls, and security of the loan objects. All conditions and restrictions shall be made in writing and attached to the loan agreement prior to approval of the loan.
- F. Loan forms must be read, understood, and completed in full, signed by both parties, an original filed in the Curator's office, and a copy accompanying the external borrower or lender.

### **II. Outgoing Loan Policies**

- A. Care and Preservation
  - 1. The borrower agrees to assume liability for any loss or damage to borrowed items from the time they leave the Pratt Museum until they are returned and found to be in the same condition in which they left.
  - 2. Objects borrowed shall be given special care at all times to insure against loss, damage or deterioration. The borrower agrees to meet the special requirements for installation and

handling as noted on the Agreement for Outgoing Loan form. Furthermore, the Museum may require an inspection and approval of the actual installation by a member of its staff as a condition of the loan and at the expense of the borrower. Upon receipt and prior to the return of the objects, the borrower must make a written record of condition. The Museum is to be notified immediately, followed by a full written report, including photographs, if damage or loss is discovered.

3. Loaned objects may not be altered, cleaned, repaired, or subjected to technical examination of any type involving risk of physical change without the written permission of the Curator. Pratt Museum identifying marks on the items must not be removed.
4. Objects must be maintained in a building equipped to protect objects from fire, smoke or flood damage; under 24-hour physical and/or electronic security; and protected from extreme temperatures and humidity, excessive light, and from insects, vermin, dirt, or other environmental hazards. The borrower must furnish on request a completed Standard Facilities Report detailing environmental and security conditions.
5. Objects must be handled only by experienced personnel and be secured from damage and theft by appropriate brackets, railings, display cases, or other responsible means.
6. No outgoing loans of extremely fragile or imperiled objects will occur unless imperative for conservation or scientific research.
7. Loans may be considered for unique, extraordinary, or significant specimens that have been figured, published, or photographed in a professional or scientific reference at Curator's discretion.

#### B. Insurance

1. The borrower must agree to assume financial responsibility for all materials on loan from the Museum if lost or damaged. Objects shall be insured during the period of the

loan for the value stated on the face of the Agreement for Outgoing Loan form under an all-risk, wall-to-wall policy subject to the following standard exclusions: wear and tear, gradual deterioration, inherent vice, repairing, restoration, or retouching process; hostile or warlike action, insurrection, rebellion, nuclear reaction, nuclear radiation, or radioactive contamination.

2. If the borrower is insuring the object, the Museum must be furnished with a certificate of insurance or a copy of the policy made out in favor of the Museum prior to shipment of the objects. The Museum Curator must be notified in writing at least 20 days prior to any cancellation or meaningful change in the borrower's policy. Any lapses in coverage, any failure to secure insurance and /or any inaction by the Museum regarding notice will not release the borrower from liability for loss or damage.
3. Insurance value may be reviewed periodically and the Museum reserves the right to increase coverage if reasonably justified. In the event of loss or damage, the borrower's maximum liability will be limited to the insurance value then in effect.
4. If insurance is waived by the Pratt Museum, the borrower agrees to indemnify the Museum for any and all loss or damage to the objects occurring during the course of the loan, except for loss or damage resulting from wear and tear, gradual deterioration, inherent vice, war and nuclear risk.

C. Packing and Transportation

1. Packing and transportation shall be by safe methods approved in advance by the Museum. Unpacking and repacking must be done by experienced personnel under competent supervision. Repacking must be done with the same or similar material and boxes, and by the same methods as the objects were received. Any additional instructions must be followed.

D. Reproduction and Credit

1. Each object shall be labeled and credited to the Museum.

2. Unless otherwise stipulated in writing by the Museum, the visiting public may take impromptu photographs, but no other reproduction is permitted except photographic copies for condition, catalog and publicity uses related to the stated purpose of the loan. Two copies of the publication will be provided to the Museum without cost and full credit will be given, as indicated on the Agreement for Outgoing Loan form. Museum notice of copyright will be prominent on any such publication if copyrighted works are included. The borrower assumes full legal responsibility for any infringement of literary, copyright, or publication rights.
3. The borrower will not reproduce the loaned objects in any media without written permission of the Curator.
4. Any request for use of a loaned object for promotional purposes that implies the endorsement of a product or service must be reviewed and approved in writing by the Curator and/or the Director.

E. Costs

1. Unless otherwise noted, all costs of packing, transportation, customs, insurance and other loan-related costs shall be borne by the borrower. In addition, a loan fee of \$50 per item may be assessed to cover the Museum's administrative expenses.

F. Return/Extension/Cancellation

1. Loans will be made for a period of one year or less. An extension of the loan period must be approved in writing by the Museum and covered by parallel extension of the insurance coverage.
2. Loaned objects must be returned to the Museum in satisfactory condition by the stated termination date. The borrower should notify the Museum at least 30 days in advance of the return of long-term loan objects.
3. The Museum reserves the right to recall objects from loan on short notice, if necessary. Furthermore, the Museum

reserves the right to cancel the loan for good cause at any time, and will make every effort to give reasonable notice thereof.

G. Eligible Borrowers

1. Eligible borrowing institutions are museums, libraries, nonprofit educational organizations such as nature centers, public and private schools and universities, government agencies, research institutes, and secure public spaces, as deemed qualified by the Curator.
2. Eligible individuals include professional artists, students, educators, lecturers, and independent researchers deemed qualified by the Curator.

III. Incoming Loan Policies

- A. The Museum will exercise the highest professional standards of care and preservation for all loaned objects, and will provide appropriate insurance coverage, packing and transportation, reproduction and credit, notification of requested changes in loan period, and costs for loaned objects as required by the loaner.
- B. Incoming loans will be made for a period of one year or less. If extensions to the initial period are warranted, they must be reviewed by the Curator and written documentation of the extensions must be provided on a regular basis.
- C. The lender agrees that in the event of loss or damage to its loaned objects, recovery, if any, shall be limited to such amount as may be paid by the insurer. The lender releases the Museum and its officers, agents, and employees from liability for any and all claims arising out of such loss or damage.
- D. If damage or deterioration is noted during the loan, the lender will be notified at once. Should damage occur in transit, the carrier will also be notified and all packing materials saved for inspection.
- E. Loaned objects shall be maintained in the condition in which they are received. They will not be cleaned, repaired, or transported in damaged condition, except with the express permission of the lender, confirmed in writing, or when the safety of the object(s)

makes such action imperative.

- F. Unless other arrangements are agreed upon, objects will be returned via the same method of shipment as they were sent.
- G. Unless the Museum is notified in writing to the contrary, it is understood that loaned objects may be photographed and reproduced in the Museum's publications and for publicity and development purposes. The Museum will credit the lending institution and abide by appropriate copyright stipulations.
- H. It is the responsibility of the lender to notify the Museum of changes in ownership of any loaned objects or of a change in return shipping address. Any failure to do so that results in the Museum's inability to return objects at the end of the loan period may be cause for considering such objects abandoned. After seven years, abandoned materials become property of the Pratt Museum.
- I. The Incoming Loan Agreement and Receipt form must be read and completed in full, signed by both parties, an original filed in the Curator's Office, and a copy provided to the lender (see loan form at end of section).



**PRATT MUSEUM  
AGREEMENT FOR OUTGOING LOAN  
LOAN # \_\_\_\_\_**

Date: \_\_\_\_\_

Borrowing Institution: \_\_\_\_\_

Contact Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

In accordance with the attached conditions, the objects listed below are borrowed for the following purpose(s) only:

for the period\* \_\_\_\_\_ to \_\_\_\_\_  
(\*approximate time objects leave Museum until their return receipt.)

Location of object(s) while on loan: \_\_\_\_\_

OBJECTS	DESCRIPTION	INSURANCE VALUE
---------	-------------	-----------------

---

INSURANCE: (Please see attached conditions)  
 to be carried by Museum and premium billed to Borrower  
 to be carried by Borrower  
 insurance waived

FEES:

CREDIT LINE (for exhibition label and catalog): Courtesy of Pratt Museum [Catalog Number]

SPECIAL REQUIREMENTS for installation and handling: \_\_\_\_\_

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## **CONDITIONS GOVERNING OUTGOING LOANS**

The borrower agrees to the following conditions of the loan:

### **Care and Preservation**

Borrower agrees to assume liability for any loss or damage to borrowed items from the time they leave the Pratt Museum until they are returned and found to be in the same condition in which they left. Objects borrowed shall be given special care at all times to insure against loss, damage or deterioration. The borrower agrees to meet the special requirements for installation and handling as noted on this agreement form. Furthermore, the Museum may require an inspection and approval of the actual installation by a member of its staff as a condition of the loan at the expense of the borrower. Upon receipt and prior to the return of the objects, the borrower must make a written record of condition. The Museum is to be notified immediately, followed by a full written report, including photographs, if damage or loss is discovered. No object may be altered, cleaned or repaired without the written permission of the museum. Objects must be maintained in a building equipped to protect objects from fire, smoke or flood damage; under 24-hour physical and/or electronic security; and protected from extreme temperatures and humidity, excessive light, and from insects, vermin, dirt, or other environmental hazards. The borrower must furnish on request a completed Standard Facilities Report detailing environmental and security conditions. Objects must be handled only by experienced personnel and be secured from damage and theft by appropriate brackets, railings, display cases, or other responsible means.

### **Insurance**

Objects shall be insured during the period of this loan for the value stated on the face of this agreement under an all-risk, wall-to-wall policy subject to the following standard exclusions: wear and tear, gradual deterioration, insects, vermin or inherent vice, repairing, restoration, or retouching process; hostile or warlike action, insurrection, rebellion, nuclear reaction, nuclear radiation, or radioactive contamination.

If the borrower is insuring the object, the Museum must be furnished with a certificate of insurance or a copy of the policy made out in favor of the Museum prior to shipment of the objects. The Museum Registrar must be notified in writing at least 20 days prior to any cancellation or meaningful change in the borrower's policy. Any lapses in coverage, any failure to secure insurance and /or any inaction by the Lender regarding notice will not release the borrower from liability for loss or damage.

Insurance value may be reviewed periodically and the Museum reserves the right to increase coverage if reasonably justified. In the event of loss or damage, the borrower's maximum liability will be limited to the insurance value then in effect.

If insurance is waived, the borrower agrees to indemnify the Museum for any and all loss or damage to the objects occurring during the course of the loan, except for loss or damage resulting from wear and tear, gradual deterioration, inherent vice, war and nuclear risk.

### **Packing and Transportation**

Packing and transportation shall be by safe methods approved in advance by the Museum. Unpacking and repacking must be done by experienced personnel under competent supervision. Repacking must be done

with the same or similar material and boxes, and by the same methods as the objects were received. Any additional instructions will be followed.

**Reproduction and Credit**

Each object shall be labeled and credited to the Museum. Unless otherwise stipulated in writing by the Museum, the visiting public may take impromptu photographs, but no other reproduction is permitted except photographic copies for condition, catalog and publicity uses related to the stated purpose of the loan.

**Costs**

Unless otherwise noted, all costs of packing, transportation, customs, insurance and other loan-related costs shall be borne by the borrower. In addition, a loan fee of \$100 per item may be assessed to cover the Museum's administrative expenses.

**Return/Extension/Cancellation**

Objects lent must be returned to the Museum in satisfactory condition by the stated termination date. An extension of the loan period must be approved in writing by the Museum and covered by parallel extension of the insurance coverage. The borrower will notify the Museum at least 30 days in advance of the return of the loan objects. The Museum reserves the right to recall the object from loan on short notice, if necessary. Furthermore, the Museum reserves the right to cancel this loan for good cause at any time, and will make every effort to give reasonable effort thereof.

---

I have read and agree to the above conditions and certify that I am authorized to agree thereto.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_  
(borrower or authorized agent)

Title: \_\_\_\_\_

APPROVED FOR MUSEUM:

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Title: \_\_\_\_\_

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(Please sign and return one copy to the Curator, Pratt Museum, 3779 Bartlett St., Homer, AK 99603.)



## **SECTION G: CONSERVATION POLICIES**

### **I. Obligations to Collections**

- A. Conservation of the permanent collections is governed by our public trust responsibility and by respect for the physical, historical, cultural, scientific, and aesthetic integrity of the object or specimen. Concern for its future should include protection against damage, loss, and alteration that might affect its future research, educational, or exhibition potential.
- B. Conservation of collections should be of the highest professional standard and quality of treatment.
- C. No treatment or act of intervention should be undertaken that is not appropriate to the long-term preservation of the object or specimen.
- D. Conservation/preparation techniques and materials should not endanger or obscure the true nature of the object or specimen and should not impede future treatment or retrieval of information through scientific investigation.
- E. Conservation/preparation techniques and materials selected should be those that are most easily and completely reversed and that least affect the original integrity of the objects or specimens. Any exceptions considered necessary for conservation or preparation must be fully justified.
- F. Nothing should be removed from an object or specimen without sufficient evidence that it is not part of the original condition of the object, except in special circumstances (e.g., preparation or sampling of specimens and artifacts).
- G. Before carrying out any treatment or refurbishment of an object or specimen, the following should occur: examination of the object or specimen and all available documentation, preparation of a condition assessment, compilation of the history of the object or specimen to determine the causes of its deterioration, and proposal for treatment approved by the Curator. A record of methods and materials used must be made. Such records should be kept as a permanent, accessible archive.

- H. Under most circumstances, it is unethical to modify or conceal the true nature of an object through restoration. The presence and extent of restoration should be detectable, although it need not be conspicuous. All restoration must be fully documented. It must be reversible, compatible, and unstressful to the object or specimen.
- I. It is standard practice to modify certain natural history specimens such as biological and geological materials that are prepared for research, educational, or exhibition purposes (e.g., study skins, skeletons, taxidermy mounts, cut gems). The methods used should not impede subsequent collections care and conservation.

## II. Staff Responsibilities

- A. The following are definitions and key duties for those staff and consultants most directly responsible for conservation of collections:
  - 1. The Conservator has formal conservation training, either through a recognized apprenticeship or accredited academic program. The Conservator is responsible for laboratory treatments necessary to stabilize objects or specimens in collections. The Pratt Museum uses the services of the State Conservator and independent consultants.
  - 2. The Curator of Collections directs all aspects of the management, development, documentation, and use of collections and is responsible for enacting collections policies and procedures, determining the research goals of collections, and ensuring the long-term preservation and vitality of collections.
  - 3. The Preparator converts a naturally occurring material into an altered state for scientific, educational, or exhibition use. The Pratt Museum uses the services of volunteer or grant-supported trained preparators.
- B. Conservation treatment should be undertaken only within the limits of staff competence and facilities. Those staff responsible for conservation should keep abreast of the most recent literature and upgrade their skills accordingly to ensure the highest professional standards for collections.

- C. Preventive conservation, such as environmental control, pest control, and proper storage, is the responsibility of all staff involved with collections care.
- D. All techniques and materials used in conservation must be fully disclosed.
- E. There should be a cooperative dialogue between the conservator, curator, exhibit designer, and educator concerning all conservation practices.
- F. The Museum subscribes to a policy of minimizing environmental health and safety risks to employees, volunteers, visitors, and the Homer community by employing safe technologies and operating procedures and by being prepared for emergencies (see Section IV. C. Policy on Environmental Responsibility in the Administrative Policies portion of the Museum Policy Manual, June 1993).

### III. Use of Collections

- A. Whenever possible, use of collections should be compatible with conservation objectives. Research objectives may necessitate such intervention as sampling, destructive testing, and alteration (e.g., archaeological dating techniques, anatomical dissection of wet-preserved specimens, cross sectioning of herbarium specimens), but only when the potential for gaining knowledge by destructive means justifies sacrifice of the specimen. These procedures must be undertaken in a controlled manner with approval by the Curator (see section on "Analytical Sampling.")
- B. Preservation of an object or specimen is paramount and must be balanced carefully with wise use. Certain objects or specimens may be considered too rare, delicate, or significant for exhibition or loan (e.g., rare species in poor condition).
- C. There is inherent risk to objects, specimens, or collections not only resulting from their use but also from storage, so that measures must be taken to minimize the level of risk (i.e., appropriate storage cabinetry, failsafe security, careful screening of borrowers, use of safe packing techniques, and detailed stipulations on collection transaction forms).

- D. Exhibit methodology and duration must consider the long-term preservation needs of individual items in the collections.
- E. Many specimens and artifacts in the collections are inherently toxic or have been made hazardous through preparation or fumigation techniques. All collections should be used in a manner that protects the health and safety of staff, researchers, students, and visitors.

## **SECTION H: POLICY ON MANAGEMENT AND REPATRIATION OF CULTURALLY SENSITIVE MATERIALS**

### **I. Introduction**

- A. The Pratt Museum shall collect, care for, exhibit, interpret, and use materials in a manner that respects the diversity of human cultures and religions and that adheres to the highest ethical standards of museum practice.
- B. The Museum shall respect Alaskan Native cultures and observe the Native American Graves Protection and Repatriation Act (NAGPRA) (Public Law 101-601, 16 November 1990) and NAGPRA Regulations (Federal Register 43 CFR Part 10, 28 May 1993) that govern repatriation activities.

### **II. Definitions**

- A. Repatriation is defined as the return of culturally sensitive materials to concerned parties.
  - 1. Culturally sensitive materials are objects or materials whose treatment or use is a matter of profound concern to living peoples. They may include:
    - a. Human remains and their associated funerary objects which, as a part of the death rite or ceremony of a culture, are reasonably believed to have been placed with individual human remains either at the time of death or later;
    - b. Sacred objects, which are specific items needed by traditional religious leaders for the practice of a traditional religion by present-day adherents;
    - c. Objects of cultural patrimony having ongoing historical, traditional, or cultural importance central to the Native American group or culture itself, rather than property owned by an individual Native American, and which therefore cannot be alienated, appropriated, or conveyed by any individual even though the individual is a member of the group or culture;

- d. Photographs, artworks, and other portrayals of human remains, religious objects, and sacred or religious events; and
  - e. Museum documentation, including notes, books, drawings, correspondence, and other media associated with culturally sensitive materials, objects, and remains.
2. Concerned party refers to a museum-recognized representative of a Native corporation, tribe, community, or organization linked to culturally sensitive materials by ties of culture, descent, and/or geography.

### III. Identification of Concerned Parties

- A. The Museum will undertake identification of potential concerned parties who may have an interest in culturally sensitive material in the Museum's collections. The Museum also encourages concerned parties to identify themselves to the Museum.
- B. The Museum Repatriation Committee (consisting of the Curator of Collections, Director of Education, Museum Collections Committee Chair, and Director) will review all individual claims of concerned party status in consultation with the claimant(s).

### IV. Identification of Culturally Sensitive Materials

- A. To comply with the November 16, 1993, deadline of NAGPRA, the Museum has:
  - 1. Completed an inventory of its Native American holdings,
  - 2. Researched poorly documented holdings that may prove to fall into the categories of unassociated funerary objects, sacred objects, or objects of cultural patrimony,
  - 3. Prepared a summary report of these types of objects, including scope of collections, kinds of objects, origination, means of acquisition, and cultural affinity (if known).
- B. To comply with the November 16, 1995, deadline of the

Repatriation Act, the Museum will:

1. Inventory and research human remains and associated funerary objects, if any, in its holdings, and
2. Prepare an inventory of these types of objects, including catalogue number, object description, locality, date collected, means of acquisition, and known or possible (if not well documented) cultural affinity.

V. Cooperation with Concerned Parties

- A. Following preparation of summary reports, if potential culturally sensitive materials are identified in the Museum's collections, the Museum will contact potential concerned parties to establish a dialogue and to determine the appropriate disposition of the material.
  1. The Museum will provide an inventory of relevant culturally sensitive materials to concerned parties.
  2. The Museum will work closely with concerned parties to determine the appropriate use, care, provisions, and interpretation of culturally sensitive materials which best balance the needs and concerns of all parties.

VI. Collection, Management, and Use of Culturally Sensitive Materials

- A. The Museum will provide access to concerned parties of culturally sensitive materials, but may restrict access to or use of those materials to the general public.
- B. No conservation treatment or alteration of any kind shall be made to culturally sensitive materials without consulting concerned parties.
- C. The Museum will continue to accept donated ethnographic and archaeological materials, but will work closely with concerned parties and interested members of Native organizations to insure that these materials are appropriate for the Museum collections. The same policy applies to incoming loans to the Museum.
- D. With regard to archaeological excavations, the Museum shall

conduct all scientific investigations in a manner that respects the religious and cultural beliefs of concerned parties and in consultation with those parties. The Museum will not remove human remains and their associated funerary objects from their original context nor conduct any destructive studies on these remains without the advice and consent of concerned parties and interested members of Native organizations. Photographs or other images generated will be used for scientific records only.

- E. The Museum may exhibit certain culturally sensitive materials, but only with the advice and consent of concerned parties and interested members of Native organizations. All interpretive material accompanying exhibit of these materials will be developed in close consultation with these parties.

## VII. Repatriation of Culturally Sensitive Materials

- A. On a case-by-case basis, the Museum will seek the advice of and negotiate with concerned parties regarding identification, care of, and repatriation of culturally sensitive materials.
- B. Repatriation negotiations regarding disposition of culturally sensitive materials may result in one of the following decisions:
  - 1. Retention of objects by the Museum with no restrictions on their use, care, or exhibition,
  - 2. Retention of objects by the Museum with restrictions on their use, care, or exhibition,
  - 3. Temporary or permanent loan of Museum objects to concerned parties for use in their community,
  - 4. Holding in trust of objects in the Museum for concerned parties, or
  - 5. Repatriation of objects which will be deaccessioned from the Museum collections following established policies and procedures.
- C. The Museum may accept on temporary deposit culturally sensitive materials to assist efforts to repatriate them to the appropriate concerned party.

- D. The Museum has the ultimate authority to determine whether or not culturally sensitive material will be repatriated. This is subject to an appeal process whereby either party (the Museum or the concerned party) may appeal in writing to the Board of Directors which will issue a timely written response to the appeal which is final.

## **SECTION I: INSPECTION REQUESTS**

### **I. Policies**

- A. Staff may provide information on objects brought to the Museum by the public for identification. Agreement for Items Received on Temporary Deposit forms must accompany objects submitted for this purpose.
- B. Identification or authentication services are not provided for any commercial purpose.

### **II. Procedures**

#### **A. Visitor Information Center Procedures**

- 1. The requestor must complete an Agreement for Items Received on Temporary Deposit form and sign (see form at end of section).
- 2. Notify the Curator of an inspection request. If the Curator is unavailable, ask the requestor if he/she would like to leave the object for inspection at a later date. If this is undesirable, let the requestor know that the Curator will contact him/her at a later date based on information given on the Inspection Request form.
- 3. Give a copy of the Agreement for Items Received on Temporary Deposit form to the requestor if the object is being left for future inspection. Forward the object with the completed Inspection Request form to the Curator.
- 4. Following completion of the inspection, the Visitor Information Center may be requested to hold the object for pick-up. The requestor's signature is required upon return of the object. Return the signed Agreement for Items Received on Temporary Deposit form to the Curator.

#### **B. Curatorial Procedures**

- 1. Upon completion of the inspection, the Curator should notify the requestor.

2. Remind the requestor that the object must be picked up within 90 days as stated on the Agreement for Items Received on Temporary Deposit form.
3. Arrange a convenient date for the requestor to pick up the object in the department or the Visitor Information Center. In some situations, the object may be returned through the mail. Send either by certified or registered mail to ensure a return receipt. The requestor should be invoiced to cover postage and handling.

# Pratt Museum

Homer Society of Natural History, Inc.



## Agreement for Items Received on Temporary Deposit

I certify that the object(s) described on this paper or appended inventory legally and rightfully belongs to me, or I have the authority from the donor to temporarily deposit this property at the Pratt Museum for the purpose of identification and/or acquisition review. The property will be administrated in accordance with Pratt Museum/HSNH policies.

Please list each object. Describe each including its origin, history, make or culture, condition, material, and value, if known.

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Curator's response to items on temporary deposit:

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Check type of deposit:  request for identification  acquisition review

The Homer Society of Natural History is a 501(c)(3) tax-exempt organization. Please consult your tax advisor regarding the deductibility of your potential gift to the Pratt Museum/HSNH. I have read this statement and understand what I am agreeing to as described in this temporary deposit agreement form.

Print name \_\_\_\_\_ Signature \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

Date object was received \_\_\_\_\_ Received by \_\_\_\_\_



3779 Bartlett Street, Homer, Alaska 99603-7579  
Email: [info@prattmuseum.org](mailto:info@prattmuseum.org) Web: [www.prattmuseum.org](http://www.prattmuseum.org)

(907) 235-8635  
Fax: 235-2764

## **SECTION J: TAX DEDUCTIONS AND MONETARY APPRAISALS**

### **I. Policies**

- A. Donations to the Pratt Museum are tax-deductible as charitable contributions in accordance with current Internal Revenue Service (IRS) regulations. The Museum is qualified to accept donations that further its scientific and educational functions. The donation must be immediate and unconditional for the donor to receive a deduction for the year. Donors should be referred to current IRS publications dealing with charitable contributions.
- B. The Museum must fulfill certain record-keeping requirements for the IRS on objects received by donation for which the donor is taking a deduction for a charitable contribution. If the donation is valued in excess of \$5,000, IRS Form 8283, Section B, Part I (Donee Acknowledgement) should be completed by the Museum.
- C. Museum personnel may not provide appraisals of objects. Donors must have an independent appraisal made for their own tax deduction purposes. It is customary for Museum personnel to know the appraised value at the time of donation and to keep this confidential information on file. The appraised value and amount of deduction is primarily between the donor and the IRS; however, in some cases, an appraisal report may help to authenticate property being donated.
- D. It is recommended that the above IRS regulations be used as a basis for keeping Museum records and acknowledging donations. The Museum's Gift Agreement form must be completed in its entirety and the donor provided a copy thereof (see Section C).
- E. Donations must be retained by the Museum for a period of not less than three years for a donor to declare a tax deduction. If the property donated is not retained by the Museum after the three-year period, a Record of Disposition form must be filled out (see Section D).

## **SECTION K: OBSERVANCE OF LAWS, REGULATIONS AND GUIDELINES**

- I. The Museum shall adhere to all laws and regulations pertaining to the acquisition, management, and use of its cultural and natural science collections. The Museum shall also hold appropriate permits for acquisition of cultural and natural science collections, and submit permit reports as required.
- II. The Museum observes the following international policy guidelines:
  - A. Protection of objects of archaeological, historical, and ethnological interest addressed by Section 4.4 of the International Council of Museums Code of Professional Ethics (1986), and by The Protection of Cultural Property (compiled by Bonnie Burnham, International Council of Museums, 1974)
  - B. UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970) and the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention, 1954)
  - C. All wildlife regulations addressed in the Convention on International Trade in Threatened and Endangered Species of Wild Fauna and Flora (CITES) imported or exported from the US (1973)
  - D. Berne Convention Implementation Act of 1988 concerning copyright law
- III. The Museum observes the following Federal, State, and professional policy guidelines:
  - A. Anthropological Collections
    1. Repatriation Laws pertaining to archaeological collections and cultural resources:
      - a. Native American Graves Protection and Repatriation Act (Public Law 101-601 adopted October 15, 1990)
      - b. AAM Policy on the Repatriation of Native American Ceremonial Objects and Human Remains (adopted January 15, 1988)

2. Antiquities and Cultural Resources

- a. Antiquities Act (1906) pertaining to archaeological material collected in the US from public lands
- b. Archaeological Resources Protection Act of 1979 (36 CFR 300) pertaining to Advisory Council on Historic Preservation and Protection of Historic and Cultural Resources
- c. Convention on Cultural Property Implementation Act (1983) pertaining to archaeological or ethnographic materials from countries covered by Article 9 of the 1970 UNESCO Convention
- d. Federal Land Management Policy Act (1979)
- e. Standards and Guidelines for Archaeology and Historic Preservation (Federal Register 48(190):44716-44740)

3. Curation

- a. Code of Federal Regulations (36 CFR 79; 36 CFR 2.1) pertaining to curation of federally-owned and administered archaeological collections

B. Earth Sciences Collections

1. Paleontological and Paleoarchaeological Materials

- a. Antiquities Act (1906)
- b. Federal Land Management Policy Act (1979)
- c. Native American Graves Protection and Repatriation Act (1990)

C. Zoological Collections

1. Federal Wildlife Laws

- a. Lacey Act (1900) pertaining to biological materials

- b. Migratory Bird Treaty Act (1918) pertaining to wild birds
- c. Bald and Golden Eagle Protection Act (1940 and amended 1962)
- d. Fish and Wildlife Act (1956) pertaining to terrestrial wildlife and fish
- e. Marine Mammal Protection Act (1972 and subsequent amendments) pertaining to marine mammals, except polar bears, sea otters, and walruses which are covered under the Fish and Wildlife Act
- f. Endangered Species Act (1973 and subsequent amendments) pertaining to endangered species

2. Alaska Wildlife Laws and Regulations

- a. Title 16 of Alaska Statutes
- b. Alaska Administrative Code 5AAC

D. Intellectual Property

- 1. U.S. Copyright Act (1976 and subsequent amendments) Title 17, *United States Code* in its entirety, specifically noting:  
§106A Visual Artists Rights Act of 1990  
§107 Fair Use exception
- 2. The Pratt Museum also references intellectual property rights in other institutional policies, such as the Employee Handbook, and in its contracts. These are not directly related to collections management and therefore not included above.

## **SECTION L: ETHICAL STANDARDS**

- I. Pratt Museum Code of Ethics (2006)
  - A. The Museum Board, Committee members, and staff shall adhere to the highest ethical standards in carrying out their responsibilities to the collections, the Museum, and the public trust.
    1. The Pratt Museum Board of Directors adopted the Pratt Museum Code of Ethics on 8 July 1996. The revised document (see Appendix D) was approved by the Museum Collections Committee on 6 June 2006 and the Board of Directors on 20 June 2006. The Pratt Museum Code of Ethics was adapted from the AAM Code of Ethics for Museums (2000) with development of ethics policies particular to this institution and its community.
- II. The Museum also subscribes to the following:
  - A. General Museum Codes of Ethics
    1. AAM Code of Ethics for Museums (2000)
    2. International Council of Museums Code of Professional Ethics (1986)
  - B. Codes of Ethics of professional specialties in the museum field constitute guidelines for Pratt Museum staff.
    1. AAM Curators' Code of Ethics (1983)
    2. A Code of Ethics for Archivists (1980)
    3. American Institute of Conservation Code of Ethics and Standards of Practice (1990)
    4. National Endowment for the Humanities Code of Ethics for Projects Related to Native Americans (<http://www.neh.gov/grants/guidelines/otherthings.html#nativeamerican>)
    5. A Code of Ethics for Registrars (1985)

6. The Museum Store Association Code of Ethics (1982)

**APPENDIX A**  
**Collections Plan**

## **PRATT MUSEUM GUIDELINES FOR COLLECTIONS DEVELOPMENT**

Approved by the Museum Collections Committee  
September 4, 1996

This document is a guideline for collection development strategies by the Pratt Museum. It was developed by the Collections Committee and the Curator of Collections from 1988 to 1995. The guidelines are complementary to the Manual of Collections Policies and Procedures and the Long-range Plan for Collections Management and Conservation developed by Curator of Collections Betsy Webb and approved by the Museum Collections Committee and Board of Directors in 1994. The purpose of these guidelines is to allow freedom of Museum staff to pursue routine collections activities under these guidelines without approval of the Museum Collections Committee or Board of Directors. It is assumed that the Museum has the storage facilities, expertise, time, documentation, and funds to curate the acquisitions. Only those items beyond the scope of these guidelines require review and approval by the Museum Collections Committee for acquisition. Normally, such objects would require substantial effort, space, time, or funds for their acquisition and curation.

The overall goal is to obtain representative collections of objects that support the Mission of the Pratt Museum.

### General Objectives

1. The Museum will work cooperatively with the public and private agencies in all areas of collecting.
2. The museum will continue to respond to and work with the public regarding documentation and potential acquisition of private collections if they meet the criteria described in the guidelines.
3. As appropriate, the Museum will document private collections of Kachemak Bay with written and photographic records.

### Acquisition Priorities

#### I. Anthropology

##### A. Archaeology and Ethnology Collections

1. All cultures: acquire materials opportunistically from known regional cultures, including but not limited to Ocean Bay Culture, Arctic Small Tool Tradition (which includes basal component materials), Kachemak Tradition, Yukon Island Bluff Site Culture, Dena'ina Athapaskan, and Alutiiq.

## B. Specific Cultures (listed from oldest to youngest)

1. Ocean Bay Culture: participate when possible in excavation of this culture and acquire objects for the Museum.
2. Arctic Small Tool Tradition (basal component): obtain donation or loan of these materials from local private collections.
3. Kachemak Tradition: complete excavation at Point West of Halibut Cove.
4. Yukon Island Bluff Site: obtain as gift or loan a representative portion of the Abbott family collection.
5. Dena'ina Prehistoric: obtain materials when available.
6. Dena'ina Historic: participate in an excavation, if possible, of a locally known site and obtain all or part of the collection. Develop concept of regional cultural repository with Kenaitze I.R.A. and manage, interpret, and exhibit representative objects of this culture.
7. Alutiiq: obtain materials and oral histories of the Alutiiq people. Attempt to obtain traditional cultural materials when possible.

## C. History Collections

1. Collect and document private collections of materials pertaining to all eras, including artifacts, diaries, photographs, maps, etc. Attempt to obtain materials for preservation in the Museum or to donate to more appropriate archives.
2. Age of Exploration (1741-1899): document early coal and gold mining activities with artifacts, photos, maps, documents, etc.
3. Early 20th Century (1900-1930): Collect materials from the

following industries:

- a. herring fishery
- b. fur farming
- c. salmon fisheries
- d. transcribe oral histories and obtain more from this period.

4. Recent (1930-present):

a. Early History of Homer: conduct and transcribe oral history tapes discussing origin and early development, and collect materials, photographs, and documents opportunistically.

b. Homesteading: list important items lacking in our collections and make an effort to obtain them.

c. Geophysical Exploration: document oil and gas exploration and transportation, lease sales, cancellations, etc., that impact Kachemak Bay.

d. Historic Buildings in Homer: photodocument historic buildings. Create a schedule to photodocument the city and environs on a regular basis (e.g., every 5 years). Document the same areas each time to show changes. Add new areas as development occurs. Include ground and aerial views if possible.

e. Fishing Industry: collect representative fishing artifacts, such as nets, floats, gear types, pots, nautical equipment, and photographs and oral histories of fishermen. Collection of representative fishing and other work boats is a long-term objective of the Museum, but requires careful review by the Curator and Museum Collections Committee.

5. Anniversaries: find specific anniversaries or other events to commemorate in order to encourage donation of materials (e.g., Homer Centennial).

6. Other community histories: encourage residents to prepare their own histories. The Museum will cooperate and support these projects and obtain copies of final documents: Seldovia, Port Graham, Nanwalek, Anchor Point, The Barefooters Society, Old

Believers villages.

## 7. Contemporary

- a. Collect and document materials pertaining to community life, current events, and activities that might prove of historical interest in the future (e.g. fishing industry, tourism development, oil and gas activities - spills, lease sales, exploration, etc.).
- b. Compile a list of community organizations from the origins of Homer, and decide which need documentation in the archives (charter, dates, purpose, mission, activities, members, etc.).
- c. Do not collect information on regional political entities (e.g., City of Homer).

## D. Art Collections

1. The Pratt Museum collects significant works of art in all media by primarily local and Alaska artists. All art acquisitions must fall within the scope of the Pratt Museum Mission Statement. The art acquisition program is a balance of theme-driven and artist-driven selections. Themes emphasize community interests and museum programmatic initiatives, particularly as they relate to people and place—the unifying theme in museum benchmark exhibitry and programs. Selections of particular artist's work reflect the history and diversity of art in the community, offer local artists a sense of vision and place, and connect with the broader art community.

2. Acquisitions are selected by the Art Acquisition Committee, which consists of three Museum staff (Director, Director of Education, and Curator of Collections) and at least five community members (represented by at least three artists). All acquisitions will be recommended to the Museum Collections Committee at its regular meetings for final approval. Acquisitions are most often made from the Pratt Museum Special Exhibitions Program. Funds for art purchases accrue in the Museum's Art Acquisition Fund through donations from art patrons and the Rasmuson Art Acquisition Initiative.

3. Selection criteria for artworks are based on the following:

- a) is considered of high artistic merit
- b) has historical significance to our community and artists
- c) reflects the artistic vitality and diversity of our community
- d) shows preference for local artists but is not exclusive of work from other areas
- e) educates the community about the larger art world
- f) is exhibitable locally and can represent our community in traveling exhibitions
- g) is reflective of the principal themes of the Pratt Museum benchmark exhibition program
- h) is a theme of interest to the Kachemak Bay community
- i) meets general acquisition criteria set forth in the Museum Collections Policy Manual

## II. Biology

### A. Botany

1. Herbarium: Obtain specimens of each species of terrestrial and aquatic plant in the Kachemak Bay area, including life cycle, seasonal and geographic variation, and parts such as seeds, cones, bark, and roots.
2. Fungi: photodocument species and obtain spore prints.
3. Botanical Garden: living specimens in the garden are considered to be a type of museum collection. However, herbarium specimens are not normally obtained from the garden but are wild-collected.

### B. Zoology

#### 1. Invertebrates

- a. Dry collections should be obtained of representative groups of corals, mollusks, crustaceans, echinoderms, insects, and other specimens suitable for dry collecting; fluid-preserved collections of all invertebrates will be obtained opportunistically; all to be targeted for biological research, exhibits, and educational programming.

#### 2. Fish and Herptiles

a. Fluid-preserved specimens will be obtained opportunistically, while representative skeletons of common species should be obtained for use in archaeological research, exhibits, and educational programming.

### 3. Birds and Mammals

a. Taxidermy Mounts: The collection should be representative of common species in the Kachemak Bay area, and collecting targeted for planned educational and exhibit purposes.

b. Studyskins: The collection should be representative of all species in the Kachemak Bay area, including sex and age classes and seasonal and geographic variation, and targeted for research use and planned educational programming. For large mammals, tanned hides supplant studyskins.

c. Skeletons: The collection should be representative of all families and common species in the Kachemak Bay area, and targeted for archaeological and paleontological research, exhibits, and educational programming.

## III. Earth Sciences

### A. Geology

1. Obtain representative rock specimens of each stratum or occurrence of natural formations in the Kachemak Bay area.

2. Obtain photographic and map documentation of major stratigraphy, including volcanoes and results of their activity, earthquake faults and results of their activity, and glaciers and their current actions and evidence of past activity.

### B. Glaciers and Volcanoes

1. Obtain samples of glacial activity showing striations, polish, and glacial erratics.

2. Obtain samples of past and present volcanic activity, including ash, pumice, scoria, lava, etc.

### C. Minerals

1. Obtain representative specimens of all minerals occurring in the Kachemak Bay area.

2. Collect meteorites as available.

#### D. Paleontology

1. Obtain representative regional specimens of plant, invertebrate, and vertebrate fossils, and geological specimens such as ripple marks and mud cracks.

## **APPENDIX B**

### **Long-range Plan for Collection Management and Conservation**

**PRATT MUSEUM**  
**HOMER SOCIETY OF NATURAL HISTORY**

**LONG-RANGE PLAN**  
**FOR**  
**COLLECTION MANAGEMENT**  
**AND**  
**CONSERVATION**

**1993-2008**

**Approved in Concept by the Museum Collections Committee**  
**George C. West, Chairman**  
**13 December 1994**

**Approved in Concept by the Board of Directors**  
**Jack W. Lentfer, President**  
**10 January 1995**

**Revised by the Board of Directors**  
**Philip Alderfer, President**  
**1 August 2006**

**Reviewed and Updated**  
**☉ = Completed Task**  
**Betsy Webb, Curator of Collections**  
**23 January 2007**

## INTRODUCTION

The Pratt Museum's mission is dedicated to the process of education by exploring and preserving the natural environment and human experience relative to the Kachemak Bay region of Alaska and its place in the world. The Museum seeks to inspire self-reflection and dialogue in its community and visitors through exhibitions, programs, and collections in the arts, sciences, and humanities. To fulfill this Mission and maintain a high standard of stewardship for our cultural and natural heritage, the Pratt Museum must set clear institutional goals for collections care and management, conservation, and growth.

In the process of developing two separate long-range plans for collections management and conservation (as recommended in the 1991 IMS CAP General/Facilities Survey), it was recognized that these institutional functions are greatly interdependent. Consequently, this plan was developed as a unified document. The plan has three sections: Building and Facility, Collections Management and Conservation, and Staff. The Collections Management and Conservation section is further divided into General, Cultural Collections, Natural Science Collections, and Library and Archives subsections. Each section covers July 1993 to July 2000 and is divided into three phases: short-range from 1993-1994 (one year), medium-range from 1994-1996 (two years), and long-range from 1996-2008 (twelve years) to facilitate developing Pratt Museum annual plans. This plan does not address acquisition priorities and growth of collections; these are covered in the Guidelines for Collections Development Plan.

In general, the collections management plans emphasize computerization of collections, space planning and expansion, emergency preparedness, and improvements in registration methods, collections documentation, storage, and environmental control. The conservation plans are based on the phased goals of surveys, stabilization, treatment, and restoration of collections. While the emphasis is on preventive conservation, the Museum recognizes that the need for consultation with professional conservators will arise periodically.

This plan is subject to modification as unforeseen needs and opportunities arise, as collections-wide conservation surveys yield specific information on treatment priorities of objects-at-risk, and as conservation research brings new methods to bear on preservation of museum collections.

## **BUILDING AND FACILITY**

### **Short-range Plans for 1993-1994**

- ✧ Establish in Shop Building an isolation area for all incoming materials away from collections storage; improve and enlarge the staging area for receiving and processing temporary/travelling exhibit objects
- ✧ Complete conversion to UV-filtered lighting fixtures Museum-wide
- ✧ Improve storage area in basement of Shop
- ✧ Develop centralized Collections Receiving Room as an isolation area for all incoming and infested materials for pest control
- ✧ Conduct space analysis to improve efficiency of collections storage and work areas
- ✧ Institute annual deep cleaning of collections storage rooms

### **Medium-range Plans for 1994-1996**

- ✧ Improve security in Shop by installing alarm and sprinkler systems
- ✧ Install UV film on exterior windows of Museum adjacent to collections, pending ASM grant
- ✧ Assess roof leakage with professional consultant and repair as advised, especially covering Library and Marine Room; schedule regular roof maintenance
- ✧ Conduct professional evaluation of HVAC system by museum-trained mechanical and electrical engineers for improved ventilation, air filtration, climate control, and energy conservation to maintain tight environmental controls for long-term preservation of collections
- ✧ Improve HVAC system based on findings from professional evaluation, pending IMS grant
- ✧ Strengthen security key policies and procedures; re-key all exterior doors and high-security interior doors
- ✧ Examine solutions for mitigating infiltration of air pollutants from neighborhood coal-burning
- ✧ Evaluate feasibility and construction of a dermestid colony off-site or adjoining the Shop to tie in with existing ventilation and plumbing systems
- ✧ Improve exterior sealing of buildings
- ✧ Replace weather stripping around exterior doors
- ✧ Redo exterior caulking
- ✧ Complete Whaleboat Restoration Project
- ✧ Plan storage expansion
- ✧ Develop Master Plan for building renovation and expansion

- ✧ Plan and implement Harrington Historic Cabin Project, particularly renovation, weatherizing, and move to permanent location
- ✧ Further refine museum-wide space analysis for all museum spaces
- ✧ Institute biannual deep cleaning of all museum spaces
- ✧ Explore feasibility of acquiring adjacent property for Southern Peninsula Collections Repository for long-term collections storage, teaching, and research needs

### **Long-range Plans for 1996-2008**

- Improve chemical storage (e. g., labelling, storage cabinetry, venting, and disposal of old material) to comply with Federal regulations
- Improve ventilation system in Shop by installing OSHA-approved fume exhaust hood
- Secure all overhead pipes for earthquake readiness and clearly mark shut-offs for water, power, and fuel with standardized signage
- ✧ Develop phased plan for emergency back-up generator
- ✧ Develop phased plan for walk-in freezer in Shop
- ✧ Relocate and modernize marine aquaria to prevent potential water damage to collections below and improve energy conservation
- Install raised platforms for collections storage cabinets to: 1) minimize potential damage from groundwater seepage or flooding, 2) improve access for cleaning under cabinets to prevent dermestid and moth infestations, and 3) level cabinets for improved door function
- ✧ Explore feasibility of increasing space available for collections storage either through reallocation of existing space or construction of new space (the annual rate of collections growth is currently 4%)
- ✧ If necessary, reduce potential for water damage from overhead pipes (e. g., install water leak sensors and shut-off valves, and periodically inspect above-ceiling pipes for worn seals and leakage)
- ✧ Construct outside storage cover for historic boat collection
- Extend east wall of collections storage areas under front porch to relocate and increase space for long-term collections storage, teaching, and research needs
- Install SpaceSaver System in new collections storage areas for more efficient use of space

## I. COLLECTION MANAGEMENT AND CONSERVATION

### **Short-range Plans for 1993-1994**

#### General

- ✧ Conduct collections transactions and process new objects
- ✧ Redesign collections transactions forms (e. g., acquisition, loan, donation, exchange, deaccession, and travelling exhibit contract)
- ✧ Complete Museum Emergency Preparedness Plan, including protection from volcanoes, earthquakes, tsunamis, fire, power outages, freeze-up, chemical spills, and floods
- ✧ Complete draft Collections Policies and Procedures Manual
- ✧ Complete inventory, shelf lists, and door and drawer labels for all collections
- ✧ Purchase padded transport cart for moving collections
- ✧ Complete cataloguing backlog of Museum acquisitions
- ✧ Evaluate all registration procedures; introduce and retrofit a sequential numeric catalogue numbering system for the research and education collections if needed
- ✧ Computerize research collections in ARGUS; complete basic data entry and records verification of all accessioned research collections
- ✧ Continue phasing in all-archival (inert and chemically stable) storage materials and equipment
- ✧ Develop Collections Space Plan and make major improvements in storage efficiency - particularly overcrowding, poor accessibility, and ad hoc arrangement of collections, pending IMS grant
- ✧ Fabricate and install cushioned mounts, supports, and containers for at-risk objects, pending IMS grant
- ✧ Monitor pests, light levels, relative humidity, and temperature Museum-wide (maintain 65-70 F, 30-40%RH, and 5 footcandles in collections environment and continue Integrated Pest Management program with insect trapping stations monitored on quarterly basis)
- ✧ Install additional recording hygrothermographs and dial-type hygrometers in collections and exhibit areas, pending IMS grant
- ✧ Research and install freezer unit for pest eradication to strengthen IPM program, pending IMS grant
- ✧ Continue collections photodocumentation project

#### Cultural Collections

- ✧ Provide information on sacred objects, objects of cultural patrimony, and unassociated funerary objects to comply with Native American Graves

- Protection and Repatriation Act
- ✧ Begin retagging of anthropological and historic artifacts with acid-free labels
- ✧ Rehouse art collection

#### Natural Science Collections

- ✧ Install polyethylene acrylic adhesive tape on marine life collection jars to reduce evaporation of fluid
- ✧ Stabilize Byne's disease in mollusk collection by replacing sealed plastic bags with open acid-free unit boxes for housing specimens
- ✧ Rehouse open storage marine life, osteology, oversized, textile, and art collections in closed Delta cabinetry, pending IMS grant
- ✧ Inventory all natural science collections; print shelf lists and door/drawer labels
- ✧ Line all natural science collections storage drawers with nalgene
- ✧ Begin retagging of biological specimens with acid-free labels
- ✧ Begin marking of all unmarked osteology, shell, and earth science specimens with museum numbers
- ✧ Process backlog of frozen zoological specimens

#### Library and Archives

- ✧ Inventory historic photograph collection and begin rehousing in archival-quality storage containers
- ✧ Label, encapsulate, catalogue, and organize in subject binders all contemporary photographs
- ✧ Organize and select permanent depositories for Darkened Waters Exhibition archival materials

### **Medium-range Plans for 1994-1996**

#### General

- ✧ Continue collections transactions, annual inventory, and processing new objects
- ✧ Institute annual condition assessments as part of the inventory process
- ✧ Revise Collections Plan for acquisition priorities and projected growth of collections
- ✧ Complete review process for Collections Policies and Procedures Manual, Plan for Long-range Collection Management and Conservation, and Collections Plan
- ✧ Complete retrofitting of new catalogue numbers to all collections; mark or tag all collections objects with new catalogue number
- ✧ Complete data entry and verification of education collection in ARGUS

- ✧ Convert to fully automated collections management transactions and minimize duplicative paper documentation wherever possible
- ✧ Continue to phase in all-archival storage supplies
- ✧ Continue to phase in metal storage cabinetry for research collections; redesign education collections storage room and rehouse education collections in closed cabinetry
- ✧ Identify and investigate reducing sources of organic acid gases in exhibit cases (e. g., replacing wood with metal, installing inert vapor barriers, and/or sealing all wood surfaces)
- ✧ Evaluate and correct unsound exhibit techniques for objects-at-risk (e.g., Eskimo kayak)
- ✧ Institute condition reporting, photodocumentation, and locality tracking for all new acquisitions
- ✧ Segregate education collections from research collections
- ✧ Monitor pests, light levels, relative humidity, and temperature Museum-wide
- ✧ Evaluate all collections for possible deaccession of non-Alaskan and/or expendable objects
- ✧ Evaluate toxicity of collections, particularly arsenic, formaldehyde, and radioactivity
- ✧ Evaluate need for SpaceSaver storage system in collections storage areas
- ✧ Complete collections photodocumentation project and maintain schedule for photographing all newly catalogued material
- ✧ Develop collections-based research and publications projects
- ✧ Develop long-range Harrington Historic Cabin Project restoration and exhibit plan

#### Cultural Collections

- ✧ Provide information on human remains and associated funerary objects to comply with Native American Graves Protection and Repatriation Act

#### Natural Science Collections

- ✧ Replace inadequate jars and lids for marine life collection
- ✧ Measure and reestablish concentration of fluids in Marine Life Collection to 70% isopropanol
- ✧ Perform condition assessment of marine life collection
- ✧ Complete retagging of biological specimens with acid-free labels
- ✧ Complete marking of all unmarked osteology, shell, and earth science specimens
- ✧ Process backlog of frozen zoological specimens
- ✧ Move and integrate marine mammal osteological material stored in Shop Building to Natural Science Collections Storage Room

- ✧ Collaborate on Sperm Whale Project as collections resource for articulation of skeleton and associated programming
- ✧ Drape open storage mounted bird collection for protection from dust

### Library and Archives

- ✧ Catalogue and centralize audio, video, and film collections
- ✧ Reorganize rare book, newspaper, poster, and map collections; install additional map cabinet
- ✧ Reexamine retention policies for archives, enact museum-wide plan for archiving noncurrent permanent records, centralize archives storage in Shop Building with movable ladder system for access, install new shelving units and archival-quality storage containers, and improve finding aids for collection
- ✧ Reorganize ad hoc storage of photo archives collection by source and subject; evaluate photo storage techniques and condition of photographs in consultation with conservator
- ✧ Update photo collection indexes

### **Long-range Plans for 1996-2008**

#### General

- Initiate collections-based research and publications program; diversify staff expertise with research associate program
- Print computer-generated catalogues for all collections by sequential number, subject or species, and geographic locale
- ✧ Develop policy guidelines on museum exhibitions, including environmental control parameters, sound conservation-minded exhibit techniques, and object rotation schedules (adopted NPS guidelines on CD)
- Conduct collections-specific conservation surveys of cultural collections by professional conservator, establish priorities for treatment, develop cost estimates for treatment, develop grants, and integrate into conservation budget
- ✧ Conduct baseline conservation survey by curator and volunteers of natural science collections, clean all specimens, institute annual condition assessment with inventory, establish treatment priorities, develop cost estimates, and integrate into conservation budget
- Develop users' guides to collections
- ✧ Continue collections transactions, annual inventory and condition assessment, and processing new objects
- Conduct object-specific surveys of photo archives, archaeological, ethnographic, and historical collections; develop grants for contract

- conservators; and institute prioritized treatment and restoration program for objects-at-risk
- ✧ Upgrade UNIX-based Classic ARGUS to DOS and Windows 95-based ARGUS Open Edition in 1998; add capability for interfacing records and images with ARGUS Qscan module in 1998, museum visitor access to collections with ARGUS Web Access Module in 1999, visitor PC workstation to search, display, and print records, images and oral histories in 2000, and Web-based access to collections with ARGUS Voyager module in 2000.
  - ✧ Monitor pests, light levels, relative humidity, and temperature Museum-wide
  - ✧ Identify and reduce sources of organic acid gases in collections storage rooms: replace wood shelves, cabinets and drawers with metal; install inert vapor barriers; and/or seal all wood surfaces
  - ✧ Replace old exhibit furniture to provide a safer preservation environment for collections
  - ✧ Develop collections-based education loan kits with Museum Education Coordinator
  - Revise collections policies and procedures manual, including new sections on intellectual rights and copyright policies, digital image policies and procedures, and any other types of policies as they arise
  - ✧ Reassess collections care and management procedures and revise long-range plan as needed
  - ✧ Continue collections-based research and publications projects
  - ✧ Develop SpaceSaver plan for improved storage of collections in Museum Building, including isolated HVAC and sprinkler zone for maintaining optimal environment.

### Cultural Collections

- ✧ Resolve ownership of private archaeological collections on loan to Museum and solicit donations of excavated Kachemak Bay archaeological material from private landowners
- ✧ Identify and select from unsorted archaeological collections materials for retention in the research collection; transfer remainder to education collection
- ✧ Rehouse archaeological materials (lithics and bone only) in polyethylene ziploc storage bags with associated data slips
- ✧ Identify, describe, and catalogue unprocessed archaeological collections
- ✧ Complete retagging of anthropological and historic artifacts with acid-free labels
- ✧ Research and expertize poorly documented historic and anthropological artifacts in the collection

- ✧ Continue research and expertizing of poorly documented historic and anthropological artifacts in the collection
- ✧ Intensify donor prospecting

#### Natural Science Collections

- ✧ Complete cataloguing of marine life collection
- ✧ Develop handbook for registration and preparation procedures for natural science collections
- ✧ Process backlog of frozen zoological specimens

#### Library and Archives

- ✧ Develop systematic in-house oral history program for interviewing Homer-area residents
- ✧ Reorganize photo archives collection by year of accession and develop users' guide to collection
- ✧ Digitize images and other media (video, film, audio) for preservation and increased access

## **STAFF**

### **Short-range Plans for 1993-1994**

- ✧ Improve staff training in emergency preparedness and health/safety procedures (e. g., hazardous waste removal, use and storage of toxic chemicals)
- ✧ Continue providing staff travel monies for professional meetings, workshops, and additional collections training as needed
- ✧ Consult and collaborate with professional conservators to maintain informed staff; host on-site conservation workshop on design of stored collections mounts and supports

### **Medium-range Plans for 1994-1996**

- ✧ Establish a Museum Internship Program with emphasis on collections management
- ✧ Continue to provide travel monies for professional meetings, workshops, and training
- ✧ Continue staff and volunteer training in natural history collections and health/safety issues
- ✧ Host on-site conservation and collections care workshops for staff and volunteers
- ✧ Continue consultations and close cooperation with professional conservators
- ✧ Provide professional training for staff in exhibit mountmaking techniques
- ✧ Increase budget for contract zoological preparation

### **Long-range Plans for 1996-2005**

- ✧ Continue staff training, on-site workshops, attendance at meetings and workshops, and consultation with conservators
- Develop part-time position for zoological preparator
- Hire part-time data entry personnel for collections computerization project

**APPENDIX C**

**Integrated Pest Management Program**

**Integrated Pest Management Program**  
**Betsy Webb, Curator of Collections**  
**Pratt Museum**

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All museums are faced with the problem of protecting collections of materials such as leather, paper, textiles, and biological specimens from destructive insect and rodent pests. The control of pests in museum collections is truly a balancing act between providing a safe environment for museum staff and visitors, effectively treating insect and rodent infestations with potentially hazardous procedures, and ensuring that collections are not adversely affected by the measures taken.

Topics to be covered in this document are designing and maintaining an Integrated Pest Management (or IPM) program, "Museum Pest Identification 101", low-cost insect traps and their use in museums, treatments and their effects on specimens and artifacts, recording infestations as part of the museum's permanent records, and written policies regarding pest control. Emphasis will be on preventive maintenance, detection, and action.

Museum collections come in all sizes, shapes and materials. Many contain organic components such as fur, feathers, leather, plant fibers, and materials made from these components, for example, textiles, mukluks, taxidermy mounts, and archival documents. These are a source of food for museum pests such as beetles, moths, silverfish, and rodents. Poisons and fumigants traditionally have been used in museums to control infestations, but these toxic chemicals create unnecessary hazards for humans and for the objects they are supposed to be protecting.

The traditional way of dealing with pest management in museums also has been reactive rather than preventive - that is, emergency treatment after an active infestation has occurred.

A fairly recent innovation in museums is the Integrated Pest Management (or IPM) Program, an approach to reduce pest activity by a variety of non-chemical preventive measures such as staff vigilance for pests, good housekeeping, environmental modification, mechanical exclusion, and regular monitoring, coupled with safe emergency measures in the case of an infestation. In other words, an IPM Program is the use of various types of control and management procedures to prevent pest invasion in a manner that is environmentally sound and that is safe for human health.

Because of the obvious hazards of toxic chemicals to human health and the fact that biocides can damage the very objects they are meant to protect, many museums have suspended the broad scale use of high-toxicity chemicals such as naphthalene, PDB and DDVP (a.k.a. Vapona or Shell No-Pest strips).

PDB, or "moth ball" crystals, for example, have been a trusted household and museum insecticide for decades, but not only does PDB not kill museum insects in many circumstances, it is carcinogenic and has been linked with serious human health problems such as liver cirrhosis and kidney damage. As if this weren't enough, it also offgasses chlorine gas which can bleach objects, and it softens plastics (such as storage cabinet seals), and also foxes feathers and fur. Low-toxicity chemicals such as Insectape, boric acid powder, Dursban, and Ficam are relatively ineffective in controlling museum insect pests and actually lull collections care personnel into a false sense of well-being while insects damage collections anyway. In place of toxic chemicals, museum conservation scientists are developing safe alternatives for pest control, such as freezing and also the so-called oxygen-deprivation environments - or use of nitrogen or carbon dioxide in closed spaces to kill pests. Freezing is a technique that can be used by any museum, whereas the non-oxygen gases are still out-of-reach of most museum resources.

Because insects and rodents are common in the environment and frequently breach the most sophisticated museum security systems, there is always concern that suspending regular preventive fumigation and poisoning of stored and exhibited collections might exacerbate the situation. But — in place of chemical pest control, museums have shown that preventive IPM programs work quite successfully.

The first step in an IPM Program, vigilance, means learning to identify your local museum pest species and being on sharp lookout for them. What follows is a sampling of the most common museum pests in Alaska.

Dermestid beetle larvae, members of the family Dermestidae, specifically carpet beetles, can be devastating to museum collections because they eat proteinaceous materials such as fur, feathers, skin, and horn. The larva, or immature stage of this insect, looks like a plump, 1/4-inch (5 mm) long pleated worm. It leaves white powdery dust piles and empty larval casings behind. Loose feathers or fur may be an indication of dermestid chewings. Also keep an eye out for the small adult beetle, shown on the right, which often has mottled brown or black markings. Because dermestids are common in the environment, they are a major threat to organic collections in storage and on exhibit.

The Whitemarked Spider Beetle (Ptinus fur) is tiny - about 1 mm in length, has 2 humps on the thorax (the central body segment between the head and abdomen), segmented antennae, a subtle lavender-brown coloration, and is hairy, dimpled and with white specs on its abdomen. Its head is turned under, so it looks very small when seen from above. It eats both plant and animal tissues, so is particularly pernicious.

Silverfish are nocturnal feeders of predominantly starchy materials such as paper, sizing, adhesives, and the binder in inks. Look for surface grazing of paper.

Clothes moths eat protein materials, especially in textiles such as silk and wool. In natural history collections, they can also eat feathers and fur. Look for a small silvery flying moth or a white worm-like larva feeding on the material.

Cockroaches are nocturnal insects that eat such things as bookbinding glue, preserved skins, electrical wire insulation, and paper - they're kind of like goats! Be on the alert for these creatures hiding in crevices, behind boxes in food areas, and around drains and water pipes.

Mice and rats leave easily visible urine, pellet-like droppings, and gnawing marks on materials. One other thing to remember about control of mice - don't put out the blue grain-like poison bait for mice; dermestids eat grain and you can actually end up attracting dermestids to the very areas you want to keep them out of. Put out snap traps for rodents, instead.

Good housekeeping measures include keeping storage and exhibit areas clean to keep insect populations down. Not only will keeping clutter, dust and lint to a minimum reduce the material available on which pests feed, but also pests will be easier to spot.

Inspect light fixture covers and inside UV sleeves placed around fluorescent tubes. Light fixture filter tubes not only act as UV filters of light, but are also excellent insect traps that you can use to your advantage. Many insects, especially flies, overheat and die in these sleeves and become food for hardier dermestid beetle larvae, which are attracted to the warmth and food source of the light covers. Since they concentrate here, you can monitor and dispose of them easily.

Line collection storage shelves and drawers with a white material such as blotting paper or acid-free tissue so that insects can be easily spotted. If there is money in the budget, an even better liner is ethafoam or nalgene which

cushions the objects as well as enhances insect detection. And if you have really big bucks, white storage cabinets and shelving units are best.

No food or drink should be allowed in collections areas because they may carry in or encourage pest activity. Other risks are spillage, which can soil collections. A kitchen space or cafeteria away from collections areas should be provided for staff. Many museums host openings in galleries and rent out gallery space for parties and other functions. If you do this, be very careful to clean the area immaculately of all crumbs and spillage immediately following the event so that there is not a food source to attract pests in a collections area.

All food waste and trash should be properly contained in covered receptacles and disposed of at the end of each day. Covered receptacles help to keep bugs from establishing a toehold.

The next step, environmental modification, means carefully controlling temperature and humidity levels to help reduce many pests that are drawn to warm, damp areas. A procedure as simple as keeping storage cabinet doors closed at all times when not in use not only helps to prevent introducing warm, humid air to collections during summer rains, but also physically excludes bugs. Keeping collections stored in cool areas is often very effective in slowing or stopping the growth, feeding and breeding of museum insect pests. Research has shown that lowering the temperature below 59 F triggers this reaction, but this is a bit cool for most of us as a workspace.

The next step, mechanical exclusion, means keeping pests outside. Inspect the building structure for points of entry and reservoirs of pest populations. Make sure that the exterior seal of the museum building is tight - cracks in joints, windows and doors should be tightly sealed, and windows that are left open during work hours should have tightly-fitting screens with a small enough mesh that insects can't penetrate. Covering building air intake vents with filters and changing them frequently helps prevent insects from being pulled into the museum. Another procedure might be to create a 2-to-3-foot vegetation-free zone around the building's exterior walls if there is a large reservoir of bugs in the neighborhood.

A good monitoring program consists of regularly-scheduled physical inspections of collections objects and their environs in storage areas and exhibits. The inspections should be conducted by a staff member who is familiar with the local pest species and has a keen eye for spotting bugs where they shouldn't be.

A simple, inexpensive way to monitor insect activity is to set out insect sticky traps to ascertain what, when and where insects are concentrated in the museum. There are several types, ranging from the inexpensive yellow glueboard to the Cadillac of sticky traps, a veritable bug hotel with several dozen deluxe rooms for checking in at night.

Place sticky traps in tight, dark, closed areas throughout the museum on flooring and in exhibits, cabinets and shelving out of the way of staff traffic.

Sticky traps need not be placed in viewable-to-the-public spots, but can be placed out of sight behind objects in the exhibit, just so long as staff can get to it.

Note the insect trapping stations on a data sheet and walk through the trapping stations monthly. Tallies can be placed in a central file or computerized database to track over time where there are hot spots.

To begin a monitoring program, it helps to document baseline information on the collections for comparison with future changes in them. A survey can be designed not only to determine the overall physical condition of collection objects and search for any evidence of infestation by insects and rodents, but also to clean objects of old larval casings and target specimens in need of conservation treatment.

The survey can be a simple checklist that can be done periodically by a trained corps of volunteers, and therefore is quick and inexpensive.

Each birdskin was examined thoroughly, probed with a soft brush and tweezers to free insect frass, and cleaned. The value of removing old dermestid larval casings from all birdskins was in assuring that future pest evidence could be pinpointed as post-survey. Casings had not been removed systematically from specimens previous to this survey.

Coincident with surveys of stored collections, museums should keep on top of their protection of exhibited materials by maintaining a comprehensive maintenance program in its exhibit galleries. Preventive maintenance of exhibits should be established as a high priority. Each exhibit should receive a conservation audit, basic cleaning, and administration of the integrated pest management program by the appropriate staff member. All procedures should be carefully documented.

All pest evidence should be reported immediately to appropriate collections care personnel, who must decide the best course of action. If staff are not

immediately available, attempt to contain the infestation by isolating the object in a sealed polyethylene bag.

Collections care personnel should maintain a central file of "Pest Incident Reports" which document the presence of insect or rodent pests in collections storage areas and exhibits.

When an active infestation is found, a procedure for localized treatment in emergency cases should be created. I recommend freezing as a safe alternative to chemical pest control. It's a simple procedure, 100% effective if done correctly, accessible in that all you need is a household chest freezer, can be performed on most museum objects, and is non-hazardous. I specifically recommend a 10-step freezing technique first published by Mary Lou Florian, a conservation scientist from the Royal Museum of British Columbia, and later elaborated by Tom Strang of the Canadian Conservation Institute. This technique should not be used on a routine basis, but be limited to controlling infestations, new acquisitions, returned loans, and materials going on and off exhibit. The steps are:

- 1) Isolate the infested object or material that is appropriate for freezing. Keep in mind that not all material can be frozen. Most materials susceptible to bug infestation are organics such as wool, fur, hides, feathers, horn, baleen, wood, plant materials, and even plastics. These materials are dry and therefore do not sustain damage when frozen. When they have any moisture content, they shouldn't be frozen. So fresh herbarium specimens, for example, that have not been thoroughly dried should not be frozen. Luckily, inorganic, non-absorbent materials such as metals, rocks, glass and ceramics that should not be frozen are not susceptible to insects anyway. Condensation on these materials can cause surface corrosion or expansion of existing surface cracks.

Extreme caution should be exercised when freezing composite materials - objects made up of different materials. A doll, for example, may be made of wood, cotton, hide, glue, and paint. Different materials expand and contract at different rates, which can produce serious problems. Glue could pull from hide and paint from wood. In this case, I would physically remove all evidence of bugs with a sable brush and tweezers, then carefully monitor the situation to make sure the infestation was controlled.

- 2) Place the object carefully in a clear polyethylene ziplock bag and remove as much air as possible. This reduces the amount of moisture that could condense on the inside of the bag. Make sure that the seal is complete

because this allows organic objects to buffer their environment within the bag and guards against moisture gain from condensation during defrost cycles, mechanical failure of the freezer, or removal from the freezer. Use a large enough bag so that objects don't get squeezed or bent.

- 3) Keep the object at room temperature until freezing time. This preconditions the insects for freezing. This is how it works. Most museum pest species are adapted to avoid freezing by manufacturing antifreeze (glycerol and sorbitol) in their bodies which lowers their freeze point (some insects actually survive temperatures as low as -87 F!). They usually do not maintain these cold protective systems when their environment is warm because there is a metabolic cost involved; they only rev up the antifreeze to prepare for freeze avoidance when the environment is cool. So if the buggy object to be placed in the freezer had been stored in a cool environment, bring it up to room temperature for several weeks to fool the insects into flushing their antifreeze. This preconditions the insects and insures a better kill rate during a quick-freeze procedure.
- 4) Place the bagged object in the freezer, making sure to minimize folds or pockets so that it can freeze fast throughout. In other words, allow as much air circulation around the bagged object as possible.
- 5) Use a thermocouple to monitor the temperature of the interior of the freezer. There are \$30 digital indoor-outdoor thermometers with long leads that are fine for this procedure. Place the probe at or near the object and the display component outside the freezer door. Optimally, the temperature should drop quickly to -22 F (-30 C) to insure a high kill rate of insects without doing harm to the object. Cooling the object quickly decreases the time for insects to acclimate for cold temperature survival. Many insects achieve short-term cold adaptation by voiding excreta and water from their bodies. They can protect themselves this way to as low as 5 F (-15 C), so the freezer temperature must be below this, and will be most effective at -22 F or slightly lower. There is always concern that freezing will cause harm to organic materials - but at these temperatures the moisture content of objects stored in recommended museum conditions will not produce ice within the object and cause damage.
- 6) Maintain -20 C for at least 40 hours. Studies have shown that beyond this is a point of diminishing returns.

- 7) Remove the bagged object from the freezer, leave it completely sealed, and let it slowly come to room temperature. The faster the freeze and slower the thaw, the better the kill rate.
- 8) Repeat the freeze/thaw cycle after one month to kill the emergent stages of insects. Eggs are the most resistant to freezing, so this will allow time for them to hatch into larvae if they survive the first freeze cycle. This will also give time for surviving insects to flush their freeze-resistant compounds for the repeat freeze cycle to be effective.
- 9) After the second thaw, remove the object from the bag. The contents should be carefully examined and monitored over a period of several months to insure that all bug activity has ceased. Clean any insect remains or frass by gently brushing, tweezing, or vacuuming. Frass can be placed in labeled vials for documentation and identification by a professional entomologist.
- 10) Document all treatment procedures in detail, including temperature in freezer, duration the object was frozen, and the reasons for freezing. This documentation should be entered into a permanent record for each object's history and will supply the museum with pest control information.

Solving the problem of safely and effectively bugproofing museum collections in a public building is a very complex issue. It often times presents more questions than answers. However, developing an environmentally sound approach that is safe is of utmost importance. Safety and effectiveness need not be mutually exclusive.

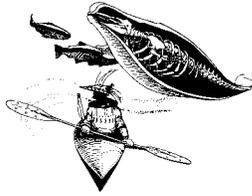
The effort of bringing together ideas from many sources greatly increases staff sensitivity to the problems. The most positive results, other than preserving stored and exhibited collections, can be the designation of an individual staff member to conduct the IPM program (hopefully someone who is not into toxic chemicals), staff and volunteer training, and drafting Museum collections policies that address the IPM Program, health and safety issues, and a disaster plan which includes collections emergencies.

What may begin as a response to an emergency situation can lead to strengthening the long-term commitment to conservation of collections with full support of the staff and administration.

The latest information may be found at [www.museumpests.net](http://www.museumpests.net).

**APPENDIX D**

**PRATT MUSEUM CODE OF ETHICS**



## **Pratt Museum Code of Ethics**

### **Preamble**

The Pratt Museum is committed to serving our community and audience by holding collections in the public trust and observing the highest professional standards in all of our museum activities. The Pratt Museum makes a unique contribution to the public by collecting, preserving, and interpreting natural and cultural objects of the Kachemak Bay region for the purpose of disseminating and advancing knowledge.

Across the nation, there is a growing movement to recognize the importance of small towns and rural lifeways to the quality of life, with efforts directed at community visioning, revitalizing culture and landscape, civic involvement, self determination, and perpetuating regional and local distinctiveness with integrity. The Pratt Museum offers a model for how a small museum and its closely connected community can thoughtfully examine self and place in the midst of profound social, economic, and environmental change, develop deeply meaningful community-based exhibitions and programs, and effect enlightened decisions for preserving its natural environment and a regionally distinctive way of life.

Our community museum has institutionalized high order collaborative processes in much of what we do. The Pratt Museum has devoted considerable time and energy to building strong community partnerships over many years. It is community-driven, actively engaging community in process and product. The exhibits and programs examine important community issues deeply and from many perspectives, and respond quickly to community issues as they arise. In our role as community forum, collective memory, and informal educator, the Pratt Museum facilitates public dialogue and conducts programs that encourage community spirit and examine future paths. Through the process of co-developing public programming with community, we expand our notion of what a small museum should be. In addition to being collector, keeper, and communicator of culture, we have the ideal situation to serve also as connector—a community catalyst for connection. By bringing people together to listen to each other and share their ideas, we hope to promote acceptance and understanding, informed decision-making, and grow relationships in our

community that will have lasting value.

In doing so, the Pratt Museum shall adhere to the highest ethical standards in order to best serve our public and community, and steward our natural and cultural heritage.

### **Mission Statement and Values**

The Pratt Museum is dedicated to the process of education by exploring the natural environment and human experience relative to the Kachemak Bay region of Alaska and its place in the world. The Museum seeks to inspire self-reflection and dialogue in its community and visitors through exhibitions, programs, and collections in the arts, sciences, and humanities.

The Pratt Museum is committed to fulfilling its Mission by:

- ◆ Stimulating life-long wonderment and curiosity through relevant, creative, and interactive educational programs and exhibitions.
- ◆ Encouraging stewardship for the well-being of our cultural and natural resources.
- ◆ Sharing information and ideas with honesty and respect for diverse viewpoints to encourage a more informed and responsible citizenry.
- ◆ Fostering trust, responsiveness, and a spirit of cooperation between the Museum and our community.
- ◆ Promoting institutional integrity, high professional standards, and fiscal responsibility through collaborative teamwork in all Museum endeavors.

### **Code of Ethics**

Museums have a much higher public profile today in their respective communities than ever before, so the frequency and types of use of collections, the level of sophistication of museum users, and the complexity of issues surrounding museums and public perception of them have changed as well. It is therefore necessary to enact and abide by stringent legal and ethical codes to best serve the public interest and society. The Pratt Museum Board of Directors, staff, and volunteers are committed to these ideals as stewards of the region's natural and cultural heritage.

Museums must act both legally and ethically. The Pratt Museum complies with applicable local, state, and federal laws and international conventions, as well as with the legal standards governing Board responsibilities. Beyond these legal standards, the Museum operates with a high degree of integrity in order to maintain the public's trust (see also Section L: Ethics Policies in the Pratt

Museum Collections Policies and Procedures Manual).

Loyalty to the Mission of the museum and to the public it serves is of paramount importance in all museum endeavors. When potential conflicts of interest arise, either real or perceived, loyalty to the Pratt Museum must never be compromised. No individual may use his or her position for personal gain or at the expense of the museum, its Mission, its reputation, and the society it serves.

Public service with integrity is the cornerstone of museums. To affirm this value and its application to our governance, collections, and programs, all Board of Directors, staff, and volunteers shall observe the Pratt Museum Code of Ethics.

## Governance

Museum governance is a solemn public trust responsibility. Thus, the Pratt Museum Board of Directors ensures that:

- ◆ The Board of Directors understand and support the Mission Statement.
- ◆ The Museum's collections and programs and its physical, human, and financial resources are protected, developed, and used in support of the Mission.
- ◆ Board members are informed of public trust responsibilities, professional museum standards, and current issues through regular Board development practices.
- ◆ Board members maintain a strong commitment to public and organizational accountability both externally to their constituents and internally in organizational development, management policies, self evaluation, and strategic planning.
- ◆ Board members, staff, and volunteers maintain a mutually respectful and professional relationship with one another.
- ◆ Policies are enacted and prudent oversight is practiced.
- ◆ In our small town environment where many citizens wear ten hats, Board members, staff, and volunteers must make clear whether they are acting or speaking on behalf of the Museum or themselves. In all cases, they are encouraged to be strong public and private advocates of the Museum.
- ◆ Board members must declare a conflict of interest and abstain from voting with regard to any issue from which they would derive personal benefit. Board members or members of the public may raise questions of conflict of interest. Questions of conflict of interest shall be resolved by a majority vote of the Board, the affected member abstaining.
- ◆ With respect to personal collecting, Museum representatives (e.g., Board

members, committee members, staff, and volunteers) may retain private collections related to the Museum's Mission only within the following guidelines: Museum representatives must not compete with the Museum for the acquisition of any object. In all cases, the Museum's needs must take priority. Before accepting the gift of an object relevant to the Museum's collections, museum representatives should make every reasonable effort to determine if the donor would consider the object go to the Museum's collections rather than to his/her own personal collections. Museum personnel may not store, curate, or research their private collections on Museum property or time without the expressed permission of the Museum Director. Private collecting by the Curator must not compete with Museum collecting priorities. In all cases, the Museum must be given the highest priority in all collecting decisions when competing interests may be an issue.

- ◆ The Museum adheres to a Policy on Environmental Responsibility (see section IV.C. of Personnel Manual, adopted 6/18/1991) which guides protection of the biosphere, sustainable use of natural resources, reduction and disposal of wastes, wise use of energy, environmental health and safety risk reduction, sale of safe products and provision of environmentally responsible services, environmental damage compensation, and health and safety hazards disclosure.
- ◆ The Museum strives to build relationships and collaborations that strengthen community and build acceptance and understanding among people.

## Collections

Stewardship of collections requires the highest ethical standards and carries with it the responsibility of legal ownership, permanence, care, documentation, accessibility, responsible disposal, and public trust. Thus, the Pratt Museum ensures that:

- ◆ Museum collections and associated activities support the Mission and public trust responsibilities.
- ◆ Collections are legally acquired, housed, documented, cared for, and preserved according to the highest professional museum standards.
- ◆ Because the Museum must ensure strong compliance with legal and ethical practices, the Museum shall not knowingly accept any archaeological artifacts whose origins are undocumented or of suspicious origin.
  - ◆ To discourage amateur “pot and bone hunters,” the Museum shall not accept donations of any archaeological or paleontological artifacts that have not been excavated in a professional manner and with the concurrence of local Native descendants of the given culture and

- landowners, without special review of the circumstances in which it was obtained by the Museum Collections Committee and Native Village Councils and landowners.
- ◆ The Museum shall not purchase, under any circumstances, archaeological or paleontological artifacts that have not been excavated in a professional manner and with the concurrence of local Native descendants of the given culture and landowners.
  - ◆ Access to the collections and related information is provided to all users deemed qualified by the Curator.
  - ◆ Deaccession of collections through disposal, sale, or exchange is solely for the advancement of the Museum's Mission (see also Section E: Deaccession and Exchange Policies in the Pratt Museum Collections Policies and Procedures Manual). Deaccessions must be handled with broad administrative review, within legal parameters, and with sensitivity to donors and the public. Proceeds from the sale of collections must be directed exclusively to enhancement of the collections—for acquisition of new collections, care and preservation of collections, conservation assessment and treatment, and purchase of conservation-wise collections equipment and supplies.
  - ◆ The Museum shall collect, care for, exhibit, interpret, and use materials in a manner that respects the diversity of human cultures. Native Alaskan human remains and funerary and sacred objects are recognized as having a unique and sensitive nature so that all related activities shall adhere to the strictest legal and ethical standards (see Section H: Policy on Management and Repatriation of Culturally Sensitive Materials in the Pratt Museum Collections Policies and Procedures Manual).
  - ◆ All communications, planning, project design, research, oral history collection, exhibition, and interpretation of Native Alaskan cultures shall be informed by the interests, rights, wishes, traditional knowledge, and sensitivities of Native Alaskan communities, shall be governed by individual permissions and community agreements, and shall honor the mutual trust relationships developed over many years. Tradition bearers and Native Alaskan communities shall be appropriately compensated for their participation, provided with project materials (e.g., oral histories, films, traveling exhibits, and reports), and credited for their contributions.
  - ◆ The Museum conforms to the standards set by the Oral History Association in oral history gathering, permissions and releases, and preservation.
  - ◆ Collections-related activities promote the public good rather than individual financial gain.
  - ◆ The Museum respects the intellectual property rights of artists whose work is displayed and/or acquired by the Museum.

## Programs

The Pratt Museum's Education Program serves people of all ages and encourages lifelong learning and participation in the understanding and exploration of the Kachemak Bay region of Alaska. Thus, the Museum ensures that:

- ◆ Programs support its Mission and public trust responsibilities.
- ◆ Programs are accessible and encourage participation of the widest possible audience consistent with its Mission, community spirit, and resources.
- ◆ Programs respect diversity and address the needs of all ages, ethnicities, and social and occupational groups for lifelong learning through innovative programs using exploratory, multidisciplinary techniques, and mentorship.
- ◆ Programs provide appropriate, engaging, and interactive education outreach.
- ◆ Programs encourage stewardship and sustainability of natural and cultural resources.
- ◆ Programs encourage respectfulness and openness in the exploration and learning process.
- ◆ Programs encourage cooperation and community involvement. They strive to instill a deep understanding of community roles and relationships among regional residents.
- ◆ Programs encourage integrity, scholarship, and high professional standards in all education activities.

The Pratt Museum Board of Directors adopted the Pratt Museum Code of Ethics on 8 July 1996. This revised document was approved by the Museum Collections Committee on June 6, 2006 and the Board of Directors on June 20, 2006. The Pratt Museum Code of Ethics was adapted from the AAM Code of Ethics for Museums (2000) with development of ethics policies particular to this institution and its community.

## **APPENDIX E**

### **Bibliography**

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