

ORANGE COUNTY MUSEUM OF ART COLLECTION POLICY

INTRODUCTION

The permanent collection forms the cornerstone of the Orange County Museum of Art and is one of this community's most significant cultural resources. The Museum recognizes its responsibility to acquire and present works of art of the highest quality, to maintain them in excellent condition for use in exhibitions, research, and educational programs, and to preserve them as a legacy for future generations. Fulfilling this responsibility is a primary obligation of the Board of Trustees, the Director, and the Curatorial Staff.

Acquisitions will be consistent with the Museum's mission and adopted Strategic Plan for 2013-2016:

Mission: Enrich the lives of a diverse and changing community through modern and contemporary art

Vision: Build a destination Museum that creates a new paradigm of interactive dialogue between art and the public

Strategic Goals: Produce extraordinary artistic experiences from modern to contemporary

- Build the collection by cultivating significant relationships with artists and collectors
- Develop collection exhibitions to meet student needs and cultural participation goals
- Partner with other Museums on collection- and education-sharing initiatives
- Strengthen representation of diverse and international artists
- Champion significant contemporary artists at key points in their careers

COLLECTION DIRECTION 2013-2016 (Fiscal Year)

In keeping with the Museum's need to be locally relevant and internationally significant, the vision for the OCMA collection is to acquire or commission works by a diverse group of artists who represent California's vital role in modern and contemporary art, as well as current trends from around the country and across the globe. We are particularly interested in art that is new or innovative in its form or medium, reflective, thought-provoking in its content, and relevant to current or past social and cultural contexts.

We seek to build a collection that is unique to our own institution and history, rather than one comprised of works similar to those frequently seen in the large modern, contemporary, or encyclopedic Museums. To achieve this, we strive to acquire or commission works that are pivotal rather than typical within an individual artist's career or to contemporary art history, and that represent a broad range of aesthetic, conceptual, and geographical vantage points.

Emphasizing artwork from the mid-twentieth century to the present day, the Director and the Curators maintain three ongoing "wish lists" of California, national, and international artists that will be updated regularly and will include emerging or established artists from the Museum's exhibition program.

COLLECTION PLAN FOR 2013-2016 (Fiscal Year)

(1) Focus on acquiring or commissioning pivotal works made at key transition points in an artist's career that demonstrate the potential to have a significant impact on contemporary art;

(2) Acquire at least one work from each contemporary exhibition organized by the Museum;

(3) Commission new work in various media from artists featured in exhibitions and when possible, acquire as part of the Museum's collection;

(4) The Collections Committee will establish an acquisition budget annually;

(5) Work with the Collections Committee, local, and regional collectors and donors to increase the Acquisition budget available for purchases each year from \$125,000 to \$250,000 by 2016 with approval by the Museum's Board of Directors. Non-board members on the Collections Committee will contribute \$7,500 annually towards the Acquisition Fund.

COLLECTION FOCUS

- **Art from the Mid-Twentieth through the Twenty-first Century**
Collect work from the 1950s to the 1970s by major artists who are significant to contemporary art history. Acquire works by more contemporary artists from the 1980s to the present day whose work addresses the Collection Direction.
- **California Artists**
Build the collection by acquiring work by artists who have lived, worked, studied, taught or been active in California. Focus on artists whose work complements existing strengths of the collection: re-thinks or expands traditional genres; incorporates popular culture, and experiments with new media and technologies.
- **National and International Artists**
Acquire works by national artists and international artists with a focus on the Pacific Rim (Asia and Latin America) whose work represents a diversity of cultures and practices, is vital to modern or contemporary art history, and complements existing strengths or themes of the collection.
- **Artists from the Museum's Exhibition History**
Make selective acquisitions from artists who have participated in the Museum's exhibitions from its inception in 1962 to the present; select 10-12 local, national, and international artists from whom we acquire works in-depth from different points in their careers.
- **Art that Encourages Learning and Interactive Dialogue**
Continue to collect work that is historically important and encompasses subjects that complement the Museum's school, tour and public programs. Make the collection accessible to global audiences on the website and through other new technologies.

ACQUISITIONS POLICY

Acquisitions will be pursued in accordance with the following policies:

Criteria for Selection. Relevance to the Museum's mission and a relationship to the established collection direction and policies in this document will be considered when a new work is considered for the collection. The Museum will only accept and purchase works of art that can be appropriately stored, preserved, insured, handled, and catalogued in accordance with professionally accepted standards. All acquisitions must be accompanied by valid legal title.

Exceptions to these criteria may occasionally be made for objects donated without restriction and with the explicit understanding that they may be sold or traded in order to provide funds for acquisitions. In such cases, as with all other donations, all objects must be accompanied by valid legal title.

Accessioning Procedure. The Director and/or Curators will recommend new acquisitions to the Collections Committee for a majority vote of the members present at the meeting. A quorum is a quarter of the committee or three members, whichever is larger. If approved, the motion will go before the Board of Trustees for a majority vote of the members present at the meeting.

If, after consultation between the Director, Curators, and Collections Committee, it is decided that a restricted donation would be advantageous to the Museum, the restrictions must be scrupulously observed. All documents relating to the restriction must be included as part of the accession file. A legal instrument of conveyance setting forth an adequate description of the object(s) involved, and the precise conditions of transfer, shall accompany all gifts and purchases, and shall be kept on file at the Museum. This document shall be signed by the seller or donor and by the Director.

Collection Committee Meetings and Procedures.

The Collection Committee will meet at least four times annually. Meeting dates will be distributed to the Committee members one year in advance. Meeting minutes will be distributed to all Committee members no later than two weeks following a meeting. In the event that there is a strong time contingency, the Director will ask the Chair of the Collection Committee to call for a special meeting to review and discuss the opportunity. In the event that a quorum of a quarter of members, or three, whichever is larger, of the Committee cannot attend the meeting and there is not another Collection Committee meeting scheduled that proceeds the next Board meeting, and if there is exceptional urgency to the proposed acquisition, the Chair and Vice Chair of the Collection Committee, together with two officers of the Board of Trustees, may approve the purchase and recommend it directly to the Board of Trustees at the next scheduled meeting.

Loans to the Collection. Long-term loans may be accepted for purposes of exhibition or research. Because storage space is often limited, such loans must be approved in advance by the Collections Committee, and these decisions must be reviewed annually. Loans of twelve months or less shall be considered temporary, and may be accepted at the discretion of the Director.

COLLECTIONS MANAGEMENT

The following policies and procedures will govern the Museum's management of its permanent collection:

Registration. Works of art in the permanent collection, or on extended loan to the Museum, will each be registered according to professionally accepted procedures and standards. A standard international accession numbering system will be used. Included in each object's accession file will be provenance information, documentation of donor restrictions, biographical data on the artist, relevant bibliography, the object's exhibition history, conservation treatment reports, condition reports, location records, and any other appropriate information. As possible, the Museum will photographically document works in the collection for purposes of identification, reproduction, presentation, and to maintain insurance records.

Preservation. The Orange County Museum of Art will follow the American Association of Museums (AAM) Registration Guidelines that prescribe the procedures to be followed in the handling, storage, crating, moving, shipping, and installation of art works. A complete inventory of the collection holdings will be completed every five years to confirm accuracy of the records and identify conservation priorities. A qualified fine art conservator will inspect works in the collection periodically, and will confirm the status of objects in need of immediate or longer-term treatment. Results of these examinations will be maintained in registration files. Restorative work will be

performed, as required, only by qualified conservators. When works of art are displayed for public viewing, protection of the object will take precedence over aesthetic considerations in installation design.

Loans. Loans from the collection will be made at the discretion of the Deputy Director of Exhibitions and Programs, and Exhibitions and Collections Manager. They will weigh the risks of lending the object against the merits of the loan request—such as the potential significance of the exhibition and publication, and their contribution to general knowledge or public education. The art-handling policies of the borrowing institution should be generally similar to those of the Museum. The Museum shall charge loan and processing fees as deemed appropriate on a case by case basis. All borrowers must submit a current AAM Facilities Report.

Insurance. The collection of the museum shall be insured by a percentage of no less than 20% of its fair market value as a whole, determined by a full inventory and valuation of the collection every five years. The Director, Curators, and Collections and Exhibitions Manager shall evaluate storage and exhibition conditions, likely risks, and insurance expenses in consultation with the Collections Committee annually, informed by an update of fair market valuations of the top twenty valued works in the collection.

Installation. The Director and Curators will make every effort to install a high quality and representative selection of works of art from the permanent collection on a regular basis, for the benefit of the Museum's membership and the general public. Interpretive materials will be provided as part of all collection exhibitions to help make the works on view accessible and to increase the benefit of the collection to the community. These interpretive materials will also be made available on the Museum's website.

DEACCESSIONS

The Museum may, from time to time, choose to remove works of art from the permanent collection according to the specific policies and procedures outlined below. Objects will not be removed solely on the basis of current taste. Final authority to deaccession and dispose of works of art from the collection rests with the Board of Trustees. Deaccessions will be in accordance with the guidelines established by the American Association of Museum Directors (AAMD) and the American Association of Museums (AAM).

Criteria for deaccessioning. An object may be deaccessioned if:

- it is of poor quality in comparison with other similar objects in the collection
- it is a duplicate that has no value as part of a series
- the authenticity or attribution of the object is determined to be false or fraudulent
- the Museum's possession of the object is determined not to be legitimate
- the object falls outside the current scope of the collection or institutional mission, or does not meet current criteria for accessions
- the physical condition of the object is so poor that restoration is not feasible or would render the object essentially false

Procedures for deaccessioning. From time to time the Director, in consultation with the Curators, may propose to the Collections Committee that certain works of art be deaccessioned. Full justification will accompany such proposals. The Collections Committee will consider the matter and decide by majority vote whether to make a deaccessioning recommendation to the Board of Trustees, which will take the final action by majority vote.

Disposal of deaccessioned works of art. The disposal of an artwork, whether by sale or exchange, should be conducted to maximize the yield to the Museum without compromising any standards of professional ethics, the Museum's standing in the community, or its responsibilities to the donor or artist. As a matter of courtesy, the

Curators will make a reasonable effort to contact the original donor or heirs to inform them of the deaccessioning activity. New works of art acquired with funds from deaccessioning will be acknowledged as acquired with funds from the donor's deaccessioned object. Funds received from the sale of art works in the permanent collection can only be used to acquire additional works of art, or to maintain the existing collection.

The Director will determine the time and method of disposal or trade. A forgery that is deaccessioned will be indelibly marked as such before disposal to prevent further fraud. Objects that have been damaged beyond reasonable repair shall normally be destroyed. No member of the Museum staff, Board of Trustees, or volunteer organization will be allowed to benefit—directly or indirectly—from the sale or trade of deaccessioned objects. Complete and accurate records will be maintained on each object removed from the collection, and the circumstances of its disposal.

ADDENDUM TO COLLECTION POLICY**Direct Care of the Collection**

Orange County Museum of Art (OCMA) defines direct care of the collection as activities that enhance the life, usefulness, or quality of its collection. The Museum engages in these activities to properly care for and preserve the integrity of collection works for future generations. Direct care activities and the related investments or expenditures ensure the longevity, accessibility, understanding, and safekeeping of the Museum's collection and, thereby, assure that the works will continue to benefit the public for years to come.

Direct care of the collection may include any of the following:

1. Direct costs of care, research, access, and conservation of works in the collection, including: prorated salary and benefits of staff (curators, collection managers, preparators, and art handlers); consultants, independent contractors, and other third-party specialists; supplies; equipment; training and continuing education of staff involved in the direct handling and management of works in the collection; technical analysis and conservation of works in the collection; preventative conservation measures; procurement of research materials and information; and costs associated with the packing, crating, and transport of collection objects to and from OCMA.
2. Direct costs of documentation and digitization of works in the collection and collection records, including: photography and other forms of image capture; preparation, assembly, and disassembly for the purposes of documentation; and purchase or licensure of digital systems, software, and/or contract services used to manage and store information, images, and texts about the collection onsite and online.
3. Direct costs of on-site and off-site storage facilities to safeguard and preserve works in the collection, including: prorated salary and benefits of staff and independent contractors; costs associated with constructing and outfitting art storage facilities; maintaining and monitoring environments and climates; storage furniture; archival storage materials; and any supplies and/or equipment dedicated to the proper preservation, protections, and care of the collection.
4. Direct costs of deaccessioning, including: prorated salary and benefits of staff directly involved with deaccessioning; costs of external professional services; consultants, independent contractors, and other third-party specialists; and costs associated with the dispersal of deaccessioned objects including shipping, packing, and crating.

Procedure for determining uses of funds

Allocations of funds for direct care of the collection are recommended by the CEO and Director on behalf of the Museum through the annual budgeting procedures to the Board of Trustees for approval. Expenditures not accounted for in the annual approved budget are to be recommended by the CEO and Director to the President of the Board of Trustees and presented for approval by Board of Trustees.