

**DAVIS MUSEUM AND CULTURAL CENTER
WELLESLEY COLLEGE**

**DOCUMENTS
on the
HISTORY, MISSION, AND GOVERNANCE OF THE
MUSEUM**

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INTRODUCTION

The purpose of this document is to provide a clear understanding of the mission and structure of the Davis Museum and Cultural Center. It includes a brief history of the Museum; the Museum's mission statement; and an overview of its organizational structure, governance, and professional practices.

This document supersedes *Structure of the Museum*, the May 24, 1982, memorandum by then President Nannerl O. Keohane and the 1976 document *Wellesley College Museum: Policy, Conditions, and Procedures for Accessioning and Deaccessioning Works of Art*, to which the 1982 Keohane memorandum refers. This new document reflects the best current thinking in the field and describes the professional practices the Davis should follow and the institutional structure and mission it should pursue if it is to meet state-of-the-art standards for art museum management and programmatic excellence.

There are many highlights in the history of the Museum and the arts at Wellesley. The founding of the collections in 1875, the creation of the School of Art in 1879, the construction ten years later of the neo-classical Farnsworth building to house the school, and the addition of the now famous Roman sculpture the "Wellesley Athlete" in 1904 are among those of the first decades of the College's history and involvement in the arts. In later years, the offering of the first course on modern art in the history of American higher education in 1926, the opening of the Jewett Art Center in 1958, the construction of the Moneo building in 1993, and the donation of the Sherrill Collection in 2004 reflect a record of continuous distinction in the collecting, study and teaching of art at Wellesley.

Throughout this history, the Museum has grown in the excellence of its collections, in its array of programmatic initiatives, and in the diversity of opportunities it provides to explore global perspectives on the arts and culture. The true foundations for the Davis lie in its ability to creatively integrate its mission with that of the College and in the College's historical belief in and support for teaching from original works of art. These documents are designed to support and foster that foundation and to secure the Davis' continual efforts to distinguish itself as a museum devoted to nurturing exploration and learning. They provide a framework to ensure that the Davis can build on its already enviable position as a leader among its sister institutions and within the larger museum world.

HISTORY AND MISSION OF THE MUSEUM

Brief History

The roots of the Davis Museum and Cultural Center can be discovered in the founding of Wellesley College in 1875. The founders, first administrators, and earliest faculty members began to collect and exhibit art as soon as the College was established. Their motivation for building a collection that included paintings, sculpture, drawings, textiles, and the graphic arts was to bring together original works of artistic merit that could be used in the curriculum of the new institution, a curriculum that from the beginning included coursework in painting and sculpture. Interest in the arts led the College to create the School of Art in 1879.

The focus on collecting original artworks is significant. At the same time that Wellesley was beginning to build the core of today's Davis Museum collection, other institutions were committing significant resources to the purchase of copies of what were then seen as the greatest works of Western art. While Wellesley too acquired some copies, among them plaster casts of a selection of the acknowledged masterpieces of classical sculpture, the College always pursued works that bore the author's touch.

A decade after Wellesley's founding, a Board of Visitors recommended that the College build a structure to house the arts. A bequest from Isaac Danforth Farnsworth made construction of the new building possible and in 1889 the Farnsworth Art School was dedicated. The new facility provided spaces for the exhibition of the College's growing art collection, classrooms, and a lecture hall for teaching. While the Farnsworth building provided galleries for the display of art, it was not what we would think of today as a museum. Nor were there facilities, expertise, or policies in place to care for a collection, which by the late 1890s numbered more than two thousand objects. Like many institutions of its kind, Wellesley depended heavily on the generosity of its friends in building an art collection. Donors often gave works they had purchased for themselves, and the collection therefore reflected the sometimes disparate tastes of individuals rather than a carefully considered and articulated institutional vision.

In 1897 Alice Van Vechten Brown was hired to head a reorganized Art Department that would combine training in the practice of art and the study of the history of art. Brown brought with her a vision for a collection that could better serve the pedagogical needs of students and faculty alike. No longer were works displayed simply because they belonged to the College. Rather a selection of work was installed in the galleries. Resources also were found to bring temporary exhibitions to the Farnsworth building to augment the College's permanent collection. Aware of current trends in the emerging field of arts education, Brown began to talk about not just a collection of art but a museum that would serve Wellesley students as well as a broader public.

Among the innovations that Brown brought to the teaching of art at Wellesley was the introduction into the art history curriculum of training in the technical practices and processes of making art. She felt that some knowledge of how art was made was an essential complement to visual training. This pedagogical technique became widely known as the Wellesley method. In 1911 another innovation at Wellesley, the introduction of a course in

museum work for students in the graduate program then offered by the College, documented the growing professionalism of the museum field.

In 1915, after having worked with the collection and guided the development of the Art Department, Brown recommended the organization of the College's collection into three groupings: ancient art, medieval and Renaissance art, and art of the modern period. She also outlined a program of acquisitions that she felt would be necessary to support the organization and suggested that the Farnsworth building be expanded to accommodate her ambitious program.

Brown's vision for expanded facilities was not fulfilled but her commitment to a more systematic and professional management of Wellesley's art collection set the tone for subsequent developments in the visual arts at the College. She was also able to build philanthropic support for the Museum and inspire donors to give works of art.

Brown's efforts to enrich the intellectual strength of the Art Department faculty also bore fruit for the Museum. In 1926 she hired Alfred H. Barr Jr. to teach. Among the courses Barr offered was the first in the United States on modern art. In his exploration of this new field Barr did not limit himself to the classroom. In 1927 he organized an exhibition at Wellesley of modernist painting and sculpture and two years later another entitled *Modern European Posters and Commercial Typography*. Although his tenure at Wellesley was a brief one, as he became the founding director of the Museum of Modern Art in New York in 1929, his influence on the department and the Museum continued to be felt after he left.

The decade of the 1930s was a challenging one for Wellesley and the Museum. The impulse to expand the Museum both in terms of purchases for the collection and improvements to its facilities was held in check by the Depression. Additions did come to the Museum, perhaps most notable among them the gift of a fifth-century mosaic floor from Antioch that today is installed on the top floor of the Davis. The proposal to add a full-time Director to oversee the Museum, which had been made first in the late 1920s and then repeated in the mid 1930s, was put on hold indefinitely. Following the precedent that Brown had established, the Museum Director was drawn from the faculty of the Art Department.

Among those who served as Director of the Museum after Brown's retirement was John McAndrew who joined the faculty in 1944 and assumed the role of director of the Museum three years later. McAndrew brought with him a broad knowledge and driving curiosity about art and significant experience in the museum world. (Alfred Barr had hired him as the Museum of Modern Art's first curator of architecture.) Although resources were scarce, McAndrew was able to add significantly to the Museum collection. His extensive contacts in the art world enabled him to attract significant gifts to the Museum.

The gifts McAndrew secured for Wellesley as well as everything else that had been collected over the years were still housed in the Farnsworth building, which by this time was clearly inadequate. Not only was space at a premium but the fifty-year-old building did not meet the standards that an increasingly sophisticated and well-trained museum profession had established for the exhibition and care of art. The call for a new facility for the Museum was incorporated into a larger project to add a building to the campus that would accommodate all the arts.

John McAndrew and his Art Department colleague Agnes Abbot were to play a crucial role in the realization of the new building. As a result of his years at the Museum of Modern Art, McAndrew was aware of current trends in architectural design and knew the leading practitioners. He played a central role in the process to identify Paul Rudolph as the architect for the new building. After Rudolph's selection, McAndrew and Abbot guided the evolution of the building's design. When the Jewett Arts Center was dedicated in 1958 the building included two gallery spaces on its main level and another space one floor up in which the mosaic floor from Antioch had been installed.

John McAndrew stepped down as Director of the Museum shortly after the new building was completed. He was succeeded by different members of the Art Department whose impact is to be found in the additions to the collection made during their tenures. It was also during this period that the Friends of Art, an organization that over the years has loyally supported the Museum and made a number of very significant additions to its collection, was founded. A crucial transition came in 1969 when Henry A. Schnabel, Jr., became the first full-time director of the Wellesley College Museum of Art. Three years later Schnabel was succeeded by Ann R. Gabhart who would lead the Museum for fourteen years during which the collection would grow to include works by figures like Giorgio Vasari, John Frederick Kensett, and Willem de Kooning, and the Museum would organize and present a number of significant exhibitions. It was also while Gabhart was director that the Trustees of the College, recognizing the need for a new governance structure for the Museum, determined that the Museum Director would report directly to the President of the College and that the Museum would be independent of the Art Department.

The continued growth of the collection and the increasing sophistication and scale of exhibitions and programs documented Wellesley's ambitions for its Museum. They also demonstrated the need for a facility designed specifically to house it. That need inspired the 1988 gift by alumna Kathryn Wasserman Davis and her husband Shelby Cullom Davis that made a new building possible. It fell to Gabhart's successor as Director, Susan Taylor, to lead the Museum through the design and construction of the new Museum structure that opened in 1993. At that time, in recognition of the importance of the 1988 gift, the Wellesley College Museum of Art was renamed the Davis Museum and Cultural Center. Built to the designs of Rafael Moneo on a prominent, central site adjacent to the Jewett Art Center, the Davis signaled the importance of the arts and the Museum in the life of the College. The complexity of the building and the high quality of the facilities it houses spoke eloquently of Wellesley's commitment to a collection that had grown to approximately seven thousand objects representing a broad scope of creative activities, and to exhibitions and programs that surveyed a wide range of topics.

The current document, developed by David Mickenberg, Director of the Davis since 2002, is a response to the needs of a museum that is entering a new era. Less concerned with the expansion of its physical facilities, the Museum seeks innovative ways to use and adapt the Moneo building to more effectively care for its collections and implement new avenues to integrate collections, exhibitions, research, and programs with teaching. Building upon its historical foundations, the Museum is directed towards strategically expanding its collections (now numbering more than nine thousand works) in ways that engage its multiple constituencies with ideas, resources, and opportunities to encounter and understand global

perspectives on the arts. As the Museum enters the twenty-first century, it seeks to expand its audiences, to creatively apply technology to foster an understanding of the arts historically and in contemporary culture, and to maintain a leadership position among academic museums for the quality of its research, the thoughtful and challenging presentation of its collections, and the array of opportunities it offers to the faculty, students, alumnae and staff of the College and those in the regional community.

Mission Statement

The Davis Museum and Cultural Center is a vital force in the intellectual, pedagogical, and social life of Wellesley College. It seeks to create a challenging environment that fosters visual literacy; supports interdisciplinary study; and inspires new ideas, research, discourse, and critical thinking. The Museum is a dynamic venue where cultural pluralism forms a basis for an involvement with the arts in the academy and in life.

As an art museum the Davis collects, preserves, exhibits, and interprets works of art for the benefit of all: students, faculty, alumnae, and staff of the college; visitors from the greater Boston area; and museum and scholarly communities globally. Its collections are a key educational resource for the College and for the surrounding community. As a cultural center the Davis offers opportunities to explore and pursue an understanding of the arts, broadly defined, and their place in and impact on the world today.

To fulfill its mission, the Davis:

- Presents its permanent collections and organizes temporary exhibitions in a thoughtful, intellectually stimulating, and creative way;
- Seeks to strategically expand and develop its collections;
- Encourages the Museum staff and Wellesley faculty and students to experiment, take risks, and test boundaries in creating and interpreting the arts;
- Explores new ways to present narrative and content within the Museum in interdisciplinary contexts and, as appropriate, employs new technologies to do so;
- Sponsors and publishes original scholarly research on the Museum's collections, on topics in the history of the arts, and on the place of the arts in culture;
- Fosters collaborations amongst faculty/disciplines/departments/programs of the College that lead to greater use of the Museum's collections and exhibitions and the arts in teaching;
- Organizes and presents thematic programming in multiple formats including performances, lectures, symposia, films, concerts, conversations, electronic media, etc.;
- Seeks to engage all of the arts at Wellesley and to take a position of leadership in organizing their programming and communicating to audiences on and off campus;
- Offers cross-disciplinary courses that explore the arts as well as the place of the museum in culture;
- Fosters innovative relationships in the arts, culture, humanities, and sciences; and
- Offers students opportunities to explore and engage the arts in their full variety and complexity through on- and off-campus work and study experiences.

DAVIS MUSEUM STRUCTURE

Organizational Placement Within Wellesley

The Trustees of Wellesley College have ultimate authority over and responsibility for the affairs of the Davis Museum and Cultural Center. The Museum is an administrative unit of Wellesley College housed within the College's academic division. Members of the Museum staff are administrative employees and the Museum Director also holds academic rank.

Reporting Structure

The Davis has a dual reporting structure. The Museum Director reports directly to the President of Wellesley on matters relating to legal affairs, fundraising and prospect development, governance, alumnae issues, and advocacy. On issues relating to the academic role of the Museum at Wellesley, involvement with faculty and teaching, operations and budget, the Museum Director reports to the President through the Dean of the College.

Museum Director

The Director of the Davis Museum and Cultural Center is the chief executive officer of the Museum and its chief curator. The Museum Director is responsible for developing and advocating a dynamic vision of the Museum, for ensuring that the Museum meets the highest standards for museum practice, and for guiding the Museum in pursuit of its mission. The Museum Director has authority over, and responsibility for, all aspects of the Museum's operations including acquisitions; exhibition development, planning, and implementation; conservation; research; loans; accessibility to the collections by faculty, staff and students; technology initiatives; staff development and supervision; donor relations; financial and personnel management; and audience development.

The Museum Director is responsible for allocating gifts and the annual income from those funds that have been given to the College for the purposes of acquisition, conservation, exhibitions, research, and all aspects of Museum programming.

The Museum Director co-chairs the Advisory Council of the Davis Museum and Cultural Center, chairs the Campus Liaison Committee, and co-chairs the Museum/Art Department Liaison Committee.

The position of the Museum Director is permanently supported by a gift to the College and in recognition of this has been named the Ruth Gordon Shapiro '37 Director.

Senior Staff

(see addenda)

Liaison Committees

Internal

- **Campus Liaison Committee:** To meet its mission the Museum must build and maintain strong ties with faculty, staff, and students. To this end, the Dean of the College and the Museum Director will annually appoint a Campus Liaison Committee designed to facilitate cross-disciplinary programming and curricular innovation. This committee, which will meet each semester, will have no more than fifteen members representing faculty and students in the arts, humanities, social sciences, and physical sciences. One member of the Art Department will serve on the Campus Liaison Committee. The committee will be chaired by the Museum Director with the assistance of the Curator of Academic Programs.
- **Museum/Art Department Liaison Committee:** From Wellesley's beginnings, the teaching of the history and practice of art has been based in great part on the presence and use of the Davis Museum collections. A close relationship between the Art Department (studio arts, art history, architecture, and media arts) and the Museum is important to the Museum, the Department, and the College. The Chair of the Department and the Museum Director will make annual appointments of fewer than two members from each area to serve on the Museum/Art Department Liaison Committee that will meet each semester. The Chair of the Department and the Museum Director, or their designees, will set the agenda for committee meetings and will co-chair those meetings.

External

- **The Friends of Art:** The Friends of Art provides the Davis with an important and vital link to Wellesley alumnae and others with a strong interest in the Museum and its activities. The Davis communicates with the Friends throughout the year, informing them about exhibitions and programs offered on campus. In addition, the Davis works with the regional Friends groups to offer lectures and presentations by Museum staff and Art Department faculty at continuing education and social events around the country. Each spring the Friends organize an in-depth and informative introduction to the arts life of a city for the Patrons, an upper-level donor group of the Friends. The Friends play an important role in raising funds for Davis projects, funding acquisitions for the Museum, and helping identify and maintain contacts with potential donors.
- **Advisory Council of the Davis Museum and Cultural Center** (see pages 11-13)

Organizational Chart

(see addenda)

ADVISORY COUNCIL OF THE DAVIS MUSEUM AND CULTURAL CENTER

Mission Statement

The Advisory Council of the Davis Museum and Cultural Center supports the Museum's mission, strategic direction, programmatic goals, and financial well-being. The Advisory Council offers advice and counsel to the Museum Director and the President of the College on issues pertaining to Museum policies and priorities, works to ensure that the Museum follows best practices in its professional activities, helps to create a secure financial structure for the Museum's future, and seeks to raise the quality and diversity of the Museum's collections and enhance their use.

Objectives

The Advisory Council:

- Works with the Museum Director to make contacts in the art world that will benefit the Museum;
- Brings to the Davis ideas and perspectives that can inform the strategic thinking of the Museum leadership and further the professional advancement of the Museum;
- Reviews the Museum's plans for exhibitions, collections, and programs and offers advice to the Museum leadership on how exhibitions, collections, and programs can best advance the Davis's goals and strengthen its ties to its various constituencies;
- Serves as a group of informed advocates for the Museum, supporting its efforts to improve collections; develop a broader base of financial support; expand local, regional, and national alumnae involvement; and enhance the Davis's profile in the national museum community;
- Works with the Museum Director to identify prospective gifts of works of art for the collections and support for programs;
- Supports the Museum through upper-level membership in the Friends of Art and through loans and/or gifts of art;
- Participates in the Museum's acquisition program by providing advice and counsel to the Museum Director and the President of the College on all purchases in excess of \$50,000; and
- Reviews the Governance Documents of the Museum every three years and recommends revisions to them.

Meetings

The Advisory Council will meet in the fall and spring of each academic year. The location and date of the fall meeting will be determined by the co-chairs of the Council. The spring meeting will be held in April at the Davis unless determined otherwise by the Advisory Council.

The Advisory Council will meet with the President of the College during its spring meeting to review its discussions, address the strategic directions and needs of the Museum, review acquisitions, and provide general observations on the health and well-being of the Museum.

Appointments and Terms

Appointments to the Advisory Council will be made by the President of Wellesley College on the advice of the Museum Director. Appointments to the Advisory Council will be made for a three-year term. At the conclusion of one term a Council member may be reappointed to serve a second and consecutive three-year term. Having served for two consecutive terms a council member must rotate off the Council for at least one year before being reappointed to the Advisory Council. The terms of appointees will be staggered to ensure a degree of continuity in the membership of the Advisory Council.

The Advisory Council will consist of no more than thirty members. It will include:

- Two members of the Board of Trustees of Wellesley College;
- One member of the National Committee of the Wellesley College Friends of Art;
- Three members from the national professional arts community of at least one of whom will be a current or past museum director and one a member of a department of art/art history from a comparable college; and,
- One member who is a conservator of fine arts.

Additional members of the Advisory Council will include alumnae, collectors and leaders from the regional community.

The Advisory Council will be co-chaired by the Museum Director and one other member of the Advisory Council appointed by the President of the College on the advice of the Museum Director. The agenda for the meetings will be set by the Co-chairs.

Standing Committees

- **Acquisitions Committee:** Will consist of four members of the Advisory Council. One member will be a Trustee of the College and one will be a member of the professional arts community outside of the college. The acquisitions committee will advise the Museum on potential acquisitions, will help make and maintain contact with collectors, and will review the Museum's strategic directions for the development of the collections. The Museum Director will seek the advice and consent on acquisitions above \$50,000 and on all deaccessions. The Acquisitions Committee will meet as needed and may convene electronically.
- **Development Committee:** Will consist of five members of the Advisory Council. The Director and the Development Committee will work with the Office of Resources on all fund-raising matters related to alumnae of the College. The Development Committee will review the development activities

of the Museum and will help determine future development directions and initiatives among non-alumnae constituencies.

Special Committees: Special committees to review issues identified by the Advisory Council as needing greater discussion can be established by the co-chairs of the Advisory Council.

MUSEUM POLICIES AND PROFESSIONAL Practices

Professional Museum Standards

The mission, strategic direction, structure, and purpose of the Davis Museum and Cultural Center are founded on the specific needs, strategic directions, history, and mission of Wellesley College. The organization of the Museum, however, and its governance and professional practices, are consistent, in addition, with standards established by the American Association of Museums, the Association of Art Museum Directors, the International Council of Museums, and international conventions on collections management as presented in the documents seen below and available in such publications as: *Professional Practices in Art Museums* and *Code of Ethics for Museums*. The Museum is endowed with the obligation to care for its collections in perpetuity and to interpret and make those collections accessible for educational purposes. The Museum is guided by best practices in the museological field and state-of-the-art methodologies for access, display, storage, interpretation, and conservation.

Collection Management Policy

Executive Summary

As a museum, the Davis Museum and Cultural Center is the custodian for the collection of objects of enduring aesthetic and cultural value that it has acquired and that others have entrusted to it in perpetuity. To guide its efforts to care responsibly for these objects the Davis has adopted a Collection Management Policy (CMP) that establishes the policies pertaining to the development and management of that collection. These policies reflect the Museum's mission, professional standards as outlined by the American Association of Museums (AAM), the Association of Art Museum Directors (AAMD), *AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era*, the *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property*, the *Native American Graves Protection and Repatriation Act*, and established moral and ethical responsibilities of a museum.

- **Loans**

The Museum lends works from its collections and borrows works from other public and private collections. All loans are for the purpose of exhibition, research, study, or other educational purposes consistent with the mission of the Museum. The Museum Director is the final authority approving loans to and from the collection.

- **Acquisitions**

Acquisitions to the Museum's collections are made with the intention of building the collections and preserving them in perpetuity. The following criteria are required for all acquisition decisions:

- The object supports the Museum's mission;
- There is first-hand visual knowledge of the object by the curatorial staff;
- The quality and authenticity of the object have been determined;
- The object has clear provenance and free title;
- The object is in acceptable physical condition;
- The Museum is able to care properly for the object;
- The object is stewarded by a curator who, in making a recommendation, will consult with faculty with expertise in the area of the acquisition, legal counsel, outside experts and/or specialists;
- All acquisitions must have the approval of the Museum Director, and any acquisition requiring the expenditure of more than \$50,000 must be recommended by the Acquisitions Committee of the Advisory Council and approved by the President of the College.

- **Deaccessions**

Deaccessioning is infrequent and will occur only if it meets at least one of the following criteria:

- The object does not support the Museum's mission and its activities;
- The Museum is unable to care for the object;
- The object is of poor quality;
- The object unnecessarily duplicates another;
- The Museum does not have legitimate title;
- The object is not authentic;
- The object's physical condition is beyond reasonable repair;

Only curatorial staff may recommend the deaccessioning of an object after consulting with faculty, legal counsel, outside experts, and/or specialists. The Museum Director will advance a recommendation to deaccession an object in the collection to the President of the College for approval only after careful review and with the endorsement of the Acquisitions Committee of the Advisory Council.

When considering an object for deaccessioning the Museum will ensure that:

- It has the legal authority to do so;
- It will consult with the original donor if possible and consider his or her wishes;
- There is no conflict of interest; and

- It has determined the most appropriate method of disposition—donation, transfer, exchange, destruction, return, or sale.

The Museum will apply the highest applicable professional standards in evaluating objects for deaccessioning.

Proceeds from any sale of a deaccessioned object may only be used for the acquisition of new objects for the permanent collection of the Davis Museum and Cultural Center.

- **Access**

The Museum makes its collections and associated documentation accessible for research, teaching, publication, exhibit, and loan. By providing opportunities to view, study, and photograph objects, the Museum encourages both physical and intellectual access to the collection. Through the use of new technologies, it endeavors to increase electronic access to collection information. The Museum will balance the needs of use with the needs of conservation. Conversely, in making collection information accessible, the Museum will balance the needs of access with the needs of object security and donor confidentiality. All collection users must abide by certain guidelines and restrictions imposed by the Museum. The use of the collection by students, faculty, and staff of Wellesley College in pursuit of the educational mission of the College will take precedence over all other requests for access and use.

- **Care of the Collection**

The Museum's collection is encyclopedic and includes a variety of materials, many of which are vulnerable to damage and deterioration by improper handling and packing, prolonged exposure to light, fluctuations in humidity, changes in temperature, insects, pests, and molds. In its commitment to preserving works of art, the Museum takes both preventive and remedial conservation measures. Care for the collection by appropriate management and procedures for preserving objects apply across all Museum collection-related activities. These practices are guided by the Conservation Long-Range Plan, annually amended, which defines a comprehensive approach for the protection and use of the collection.

- **Ethical Standards and Legal Issues**

The Museum at all times strives to maintain its integrity and the public's confidence. Its actions must be transparent and consistent with established legal and ethical principles in all matters relating to acquisitions, deaccessioning, and care. Every staff member shall be guided by the standards prescribed herein, by Wellesley College's *Conflict of Interest Policy*, the AAM's *Code of Ethics for Museums*, and the AAMD's *Professional Practices in Art Museums*.

The Museum staff will refrain from all activities that could be construed as a conflict of interest. No member of the staff may compete with the Museum for the acquisition of objects; nor may staff undertake paid or unpaid authentication and appraisals for institutions or individuals for any object. Additionally, no member of the Museum staff, adjunct staff, or Advisory Council, or close relatives or business associates of any of the aforementioned persons, may use their affiliation with the Museum for personal gain or to benefit any third party.

The Museum is committed to continually identifying and implementing the highest standard of legal and ethical practices. In so doing the Museum adheres to the following practices:

- *AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era*
- The Museum strives to identify and address any material in its collection that was unlawfully appropriated during the Nazi era without subsequent restitution.
- *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, 1970*
- The Museum condemns the destruction of the historical and material record of the past by the plundering of archaeological sites and the illicit import and export of antiquities. Accordingly, the Museum will not acquire material suspected of having been illegally or clandestinely exported or imported after 1970.
- *Native American Graves Protection and Repatriation Act (NAGPRA), Public Law 101-601*
- The Museum will attempt to identify and potentially repatriate any Native American funerary, sacred, or cultural object in its collection.

ADDENDA

Museum Senior Staff

In leading the Museum in pursuit of its mission, the Museum Director is assisted by a senior staff that may include:

- An Associate Museum Director responsible for administration and finance;
- A Director of Collection Management and Care who oversees all aspects of collection management including but not limited to: storage, conservation, loans, shipping, insurance, photography, installations, environmental monitoring, digitization, and access;
- A Director of Development responsible for fund and audience development including the Friends of Art, Patrons, grants, prospect development, liaison with the Resources Department at the College, public relations, and marketing;
- An Information Technologies Coordinator who advocates for the use of technology in the Museum and administers its application in efforts to communicate with various audiences, to deliver rich content in the Museum, and to foster creativity and exploration in the arts

Organizational Chart

This Organizational Chart that is part of the addenda is found on the following page.