

COLLECTIONS MANAGEMENT POLICY

THE METROPOLITAN MUSEUM OF ART

Approved by the Board of Trustees
on March 2, 2021

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I. Statement of Purpose and Mission Statement

The Metropolitan Museum of Art was founded on April 13, 1870, "to be located in the City of New York, for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."*

This statement of purpose has guided the Museum for over 140 years.

On January 13, 2015, the Trustees of The Metropolitan Museum of Art reaffirmed this statement of purpose and supplemented it with the following statement of mission:

The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across all times and cultures in order to connect people to creativity, knowledge, and ideas.

II. Purpose of the Collections Management Policy

This Collections Management Policy (the "Policy"), is intended to document the policies that guide the development, presentation and care of the Museum's art collection consistent with the mission of the Museum and with professional museum standards. Detailed procedures implementing this Policy may be found by staff on the Museum's internal website.

Through this Policy, the Museum ensures that:

- its collections are accounted for by annual inventory and documented in the collections management database;
- its collections are protected, secure, cared for, and preserved;
- acquisition, accessioning, deaccessioning, care, and loans of works in the collections are conducted in a manner that conforms to the Museum's mission, complies with applicable law, and reflects the highest ethical standards;
- disposal of works from the collection through sale, exchange, or other means is solely for the advancement of the Museum's mission, and proceeds from the sale of such works are used only to purchase other works of art, subject to Subsection D of Section VI below;
- access to the collections in the galleries and study rooms, access to archives and libraries, and access to collection information is permitted and appropriately regulated; and

* Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870 and amended L.1898, ch. 34; L. 1908, ch. 219.

- collection-related activities promote the public good rather than individual financial gain.

III. Duties of the Board of Trustees

A. Board of Trustees and Executive Committee

The Board of Trustees and the Executive Committee have the following powers with respect to the collection:

1. The power to accept or decline gifts or bequests of works of art is vested in the Board of Trustees and the Executive Committee. (Article VI, Museum By-Laws.)
2. The power to deaccession works of art for sale, exchange, or other means of disposal irrespective of market value is vested in the Board of Trustees and the Executive Committee upon the recommendation of the Acquisitions Committee. The Board of Trustees or the Executive Committee must approve the deaccessioning of any work of art with a current market value in excess of \$50,000. (Section VI below.)
3. The Board of Trustees or the Executive Committee must approve all loans of Class One objects as well as most loans outside the United States and Canada. (Section X below.)

B. Acquisitions Committee

The Acquisitions Committee has the following powers with respect to the collection:

1. The power to formulate and adopt a program for and to approve the purchase of works of art and to apply to the purchase of works of art the funds restricted for such purposes is vested in the Acquisitions Committee. The Acquisitions Committee may delegate to the Director and heads of curatorial departments power to purchase objects of art within such reasonable limits as the committee may impose. (Article VI, Museum's By-Laws.)
2. The power to deaccession works of art with a current market value up to and including \$50,000 is vested in the Acquisitions Committee. (Section VI below.)

IV. Acquisitions

A. General Principles

Curators should propose exceptional works of art for acquisition to the collection that significantly further the Museum's stated mission. All works should be in, or capable of being returned to, an acceptable state of preservation, unless the deteriorated physical

condition is integral to the meaning of the work. The Museum must be able to display, store, and care for the proposed acquisition according to generally accepted museum practices.

The Museum is committed to the principle that all collecting be done according to the highest standards of ethical and professional practice.

B. Purchase Procedures

For all purchases, the curator recommending the work of art to be purchased writes a detailed report, including a description of the work, its condition, publication history, importance to the Museum's collection, justification for acceptance, provenance, intentions for display (and/or storage) and publication and the gift or fund against which the purchase will be charged. A conservator and, when appropriate, a scientist must examine all proposed purchases and provide an analysis of the work and assessment of its condition, dating, and attribution as part of the report. This report must be approved by the curatorial department head, after which it is submitted to the Director.

Currently, the Acquisitions Committee has established the following limits for purchases of works of art:

- a. *Purchases \$25,000 and under:* Purchases of single works of art up to and including \$25,000 may be made on the authority of the department head alone.
- b. *Purchases from \$25,001 through \$75,000:* Purchases of single works of art over \$25,000 but up to and including \$75,000 may be made by the department head with the prior approval of the Director.
- c. *Purchases from \$75,001 through \$150,000:* Purchases of single works of art over \$75,000 but up to and including \$150,000 may be made by the department head with prior approval of both the Director and the Chair of the Acquisitions Committee.
- d. *Purchases over \$150,000:* All purchases of works of art over \$150,000 must be approved by the Acquisitions Committee.

In cases of a series or group of works of art purchased together, the Director's Office and Counsel's Office should be consulted to determine how the above limits will be applied.

Joint purchases at any level require the advance approval of the Director's Office prior to negotiation regardless of value.

C. Procedures for Accepting Gifts or Bequests

For all gifts (including promised gifts and partial interest gifts) and bequests, the curator recommending acceptance writes a detailed report, including a description of the work, its condition, publication history, importance to the Museum's collection, justification for acceptance, provenance and intentions for display (and/or storage) and publication. A conservator and, when appropriate, a scientist must examine all proposed gifts or bequests and sign this report. This report must be approved by the curatorial department head, after which it is submitted to the Director. The Director then reports the gift to the Board of Trustees, which decides whether to accept or decline the gift.

Any donor conditions must be approved by the Director's Office and the Counsel's Office.

The Museum generally does not accept restrictions on gifts; any exceptions require approval by the Board of Trustees.

The Director has the authority to accept gifts during the period after the December meeting of the Executive Committee through December 31. These gifts are referred to as "Year-End Gifts" and reported to the Board of Trustees at its January meeting. Similarly, the Director has the authority to accept gifts in the summer months after the June Executive Committee and before the September Board of Trustees meetings. These gifts are referred to as "Summer Gifts" and are reported to the Board of Trustees at its September meeting.

The Museum requires donors to transfer all rights of reproduction unless the donor does not own such rights or the gift is made by a living artist of the artist's own work. In such cases, the Museum will seek a nonexclusive right of reproduction from the copyright owner.

D. Accessioning

The Registrar's Office will confirm all necessary approvals and formally accession works of art.

E. Provenance Guidelines

1. Guidelines for all Acquisitions

a. Inquiry and Research

The Museum shall rigorously research the provenance of a work of art prior to acquisition to determine that the Museum can obtain clear title. Such research should include, but is not necessarily limited to, determining:

- the ownership history of the work of art;
- the countries in which the work of art has been located and when;
- the exhibition history of the work of art, if any;
- the publication history of the work of art, if any;
- whether any claims to ownership of the work of art have been made;
- the circumstances under which the work of art is being offered to the Museum.

For all acquisitions, the Museum shall make a rigorous effort to obtain from sellers and donors all available information and accurate written documentation with respect to the ownership history of the work of art.

For acquisitions of archaeological materials or ancient art, see Paragraph 3 below for additional requirements

For any acquisition that entered the United States from abroad within the past five years, the Museum shall obtain all import and export documentation.

For all acquisitions over \$150,000 and for other acquisitions at its discretion, the Museum shall determine whether the work of art appears in relevant databases of stolen work.

b. Publication

For all acquisitions, the Museum shall publish an image (or representative images in the case of large groups of objects) and relevant provenance information online as soon as practicable.

c. Legal Considerations

Museum acquisitions must comply with all applicable local, state, and federal U.S. laws, most notably those governing ownership and import of works of art, such as the National Stolen Property Act (NSPA), the Convention on Cultural Property Implementation Act (CCPIA), sanctions enforced by the Office of Foreign Assets Control (OFAC), the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) and the Native American Graves Protection and Repatriation Act (NAGPRA). Since the status of a work of art under foreign law may bear on its legal status under U.S. law, the Museum shall review relevant foreign laws before making an acquisition.

d. Warranty and Indemnification

When purchasing works of art, the Museum will seek representations and warranties from the seller that the seller has valid title and that the work of art is free from any liens, claims and encumbrances. The Museum will also seek indemnification for a full refund for the work of art in the event of any breach of warranty.

2. Nazi/World War II Era

The Museum will be guided by the Report of the Association of Art Museum Directors' Task Force on the Spoliation of Art during the Nazi/World War II Era (1933-1945) and the American Association of Museums' Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era.

The Museum will observe the following guidelines relating to the acquisition of works that were likely to have been in German-occupied Europe between 1933 and 1945 in addition to the rigorous research and documentation required for all acquisitions.

- a. Where information is incomplete for a gift, bequest or purchase, curatorial staff should undertake additional research prudent or necessary to resolve the Nazi-era provenance of the work. All research efforts shall be documented. In the absence of evidence of unlawful appropriation, the gift or purchase may proceed. Where there is credible evidence of unlawful appropriation without subsequent restitution, the Museum shall not acquire the work until taking further action to resolve these issues.
- b. If the Museum, as a result of its continuing research, determines that a work in its collection was unlawfully appropriated during the Nazi era without subsequent restitution, the Museum shall make such information public. If a legitimate claimant comes forward, the Museum shall seek to resolve the matter in a prompt, equitable, appropriate and mutually agreeable manner.
- c. In the event that a third party claims that a work in the Museum's collection was unlawfully appropriated during the Nazi era without subsequent restitution, the Museum shall review the claim promptly and responsibly. The Museum shall request evidence of ownership from the claimant in order to assist in determining the provenance of the work. If after working with the claimant the Museum determines that the work was unlawfully appropriated without subsequent restitution, the Museum shall seek to resolve the matter in an equitable, appropriate and mutually agreeable manner.

3. Archaeological Materials and Ancient Art

The Museum will be guided by the Report of the Association of Art Museum Directors' Task Force on the Acquisition of Archaeological Materials and Ancient Art (revised 2013) and the American Association of Museums' Standards Regarding Archaeological Material and Ancient Art, and adopts the definitions, repeated below, contained therein.

“Archaeological material” means an object of cultural significance created in antiquity and discovered on land, below ground or under water as a result of scientific or clandestine excavation, exploration or digging activities or inadvertently as a result of other activities. “Ancient art” means a work of art created in antiquity that is not archaeological material.

The Museum will observe the following guidelines for the acquisition of archeological materials and ancient art in addition to the rigorous research and documentation required for all acquisitions.

- a. The Museum will thoroughly research the ownership history of any archaeological materials or ancient art prior to its acquisition, including making a rigorous effort to obtain accurate written documentation with respect to its history, including import and export documents. When relying on such documentation, the Museum will make every effort to verify the authenticity of it by contacting persons contemporaneously connected to the document(s). The Museum will require sellers, donors, and their representatives to provide all information of which they have knowledge, and documentation that they possess, related to any archaeological materials or ancient art being offered to the Museum, as well as appropriate warranties.
- b. The Museum normally shall not acquire a work unless provenance research substantiates that the work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970.
- c. The Museum recognizes that even after the most extensive research, some works will lack a complete documented ownership history. In some instances, the Museum may make an informed judgment that the work was outside its probable country of modern discovery before 1970 or legally exported from its probable country of modern discovery after 1970, and therefore may acquire the work. In other instances, given the cumulative facts and circumstances resulting from provenance research, including, but not limited to, the independent exhibition and publication of the work, the length of time it has been on public display, and its recent ownership history,

the Museum may make an informed judgment to acquire the work. If, prior to 2008: (i) the work was a promised gift or a donor had documented his/her intent to give or bequeath the work to the Museum, (ii) the work was on long-term loan to the Museum, (iii) the work was partially gifted to the Museum, or (iv) the Museum had a documented expectation that the work would be given to the Museum, then the Museum may decide to acquire the work. In all instances, the Museum shall carefully balance the possible financial and reputational harm and the potential for legal liability against the benefit of collecting, presenting, and preserving the work in trust for the educational benefit of present and future generations.

- d. For works acquired pursuant to Subparagraph (c) above, the Museum shall post identifying information, an image and all facts relevant to the decision to acquire it, including its known provenance, on the Association of Art Museum Directors' website, as well as the Museum's website.
- e. If the Museum, as a result of its continuing research, gains information that establishes another party's right to ownership of a work, the Museum shall bring this information to the attention of the party, and if the case warrants, initiate the return of the work to that party. In the event that a third party brings to the attention of the Museum information supporting the party's claim to a work, the Museum shall respond promptly and responsibly and take whatever steps are necessary to address this claim, including, if warranted, returning the work.

V. Staff Policies Relating to Acquisitions

A. Appraisals

It has been the Museum's longstanding policy not to provide appraisals to donors. Under current IRS guidelines, the Museum cannot act as a qualified appraiser because of the inherent conflict with its role as a donee. If a donor asks for assistance in locating an appropriate appraiser, the curator may suggest several qualified appraisers, including the Art Dealers Association and auction houses. More than one name must be given. The Museum should not make arrangements for the appraisal and cannot pay for the appraisal. Upon request, the Museum should provide the appraiser with access to the work of art, images of the work or any appropriate relevant factual information in Museum files.

B. Personal Collecting by Staff

The Museum recognizes that its employees may and do collect works of art for their personal enjoyment. The Museum's employees, and in particular those closely associated with the Museum's curatorial functions, occupy a position of trust in this regard,

however, and must exercise care to assure that no conflict of interest can arise between themselves and the Museum.

An employee who learns of an art object available for purchase that is reasonably likely to be of interest to the Museum for its collection is expected to place the interests of the Museum ahead of his or her own in acquiring the object. Accordingly, in all such cases, the employee shall bring the availability of the object to the attention of the appropriate curatorial department head; or if the employee is the head of the department, to the attention of the Director; or if the employee is the Director, to the attention of the Chair of the Acquisitions Committee, in order to give the Museum the first opportunity to acquire the object. If this is impossible, as for example when the employee learns of an object under circumstances in which it must be purchased immediately or not at all, the employee is expected, if successful in acquiring the object, to give the Museum the opportunity to acquire the object within a reasonable time (not to exceed two months) from the employee at cost.

Similarly, if an employee desires to sell from his or her personal collection an object that is reasonably likely to be of interest to the Museum for its collection, the employee is expected to give the Museum the first opportunity to purchase the object within a reasonable time (not to exceed two months) at whatever price the employee believes to be its then fair market value. The Museum will take whatever steps it deems appropriate to determine the fairness of the price proposed. If the Museum declines to purchase at the price proposed, the employee may not thereafter sell or exchange the object (except at public auction) to a third party for a lower price unless the Museum has declined to purchase it at such lower price.

Each employee is expected to exercise reasonable judgment in determining whether the scope of his or her personal collection and/or collecting activities is such that the matter should be discussed with his or her department head or, where appropriate, the Director. Unless personal collecting activities are minimal, they should be discussed as indicated.

C. Dealing in Art by Staff

An employee may not act as a dealer in purchasing or selling works of art, nor may an employee use his or her influence at the Museum for personal gain in the art market. An employee may not accept any payment from any collector, dealer, artist, or institution, except in cases where prior permission in writing to accept such commission or stipend has been given by the Director, in consultation with the General Counsel. The Director and the President may accept any such commission or stipend for themselves only with prior written permission from the Chair of the Board.

D. Gifts to Staff

An employee must obtain the written consent of his or her department head prior to

accepting any gift from a person engaged in a Museum-related activity, such as, but not limited to, an artist, dealer, trustee, donor, collector, or supplier of goods or services to the Museum. If the gift is a work of art that is of the type and quality the Museum collects, consent must also be obtained from the Director. In general, the only gifts which would be appropriate for staff to accept are those of nominal value (\$150 or less). Gifts of cash are never appropriate. Requests for exceptions to this Policy must be submitted to the Director or the President in writing. Employees are also prohibited from owing money to or borrowing money from any artist, dealer, trustee, donor, collector, or supplier of goods or services to the Museum, except in the context of standard business agreements with financial services entities.

VI. Deaccessioning

A. General Principles

The term “deaccession” means that a work is removed from the collection and considered for disposal by sale, exchange or other means. Any deaccession of a work should be solely for the advancement of the Museum's mission. The criteria for determining whether an object should be deaccessioned include, but are not limited to, the following:

1. The work does not further the mission of the Museum.
2. The work is redundant or is a duplicate and is not necessary for research or study purposes.
3. The work is of lesser quality than other objects of the same type in the collection or about to be acquired.
4. The work lacks sufficient aesthetic merit or art historical importance to warrant retention.
5. The Museum is ordered to return an object to its original and rightful owner by a court of law; the Museum determines that another entity is the rightful owner of the object; or the Museum determines that the return of the object is in the best interest of the Museum.
6. The Museum is unable to conserve the object in a responsible manner.
7. The work is unduly difficult or impossible to care for or store properly.

The Museum may deaccession but generally does not dispose of works determined to be forgeries. Curatorial departments generally retain these works for study purposes or seek the Director's permission to destroy the objects, unless it can be determined that disposal can be accomplished in a responsible manner without confusion to a possible buyer.

Works incorrectly attributed or dated may be deaccessioned, provided that the new information or attribution is provided.

No Trustee, Officer, employee, volunteer or family member of such individuals may purchase deaccessioned works of art directly from the Museum or at auction if consigned by the Museum.

All funds received from deaccessioned works shall be used to fund the purchase of other works, subject to Subsection D of Section IV below.

B. Guidelines for Deaccessioning Gifts

The Museum shall honor all legal restrictions attaching to the gift or bequest of any work of art. Before proceeding to recommend that a donated work be deaccessioned, the curator first reviews the records of gift to confirm that the gift is unrestricted. In addition, donor requests which do not impose any legal obligation accompanying the bequest or gift of any work of art will be respected to the extent feasible, unless modified by the donor, or if the donor is not living, the donor's heirs or legal representatives.

In addition, no work acquired by the Museum through gift or bequest valued by the Museum at \$50,000 or more will be disposed of within 25 years following its receipt if objected to, after appropriate notice, by the donor or the donor's heirs or representatives.

C. Procedures for Deaccessioning

The Board of Trustees approved detailed Procedures for Deaccessioning and Disposing of Works of Art at a Special Meeting held on June 20, 1973 (the "Deaccessioning Procedures"). The Deaccessioning Procedures were updated in June 2017 and are available upon request from the Counsel's Office.

D. Interim Policy for Expenditure of Proceeds from Deaccessioning and Disposing of Works of Art

In recognition of the severity of the Covid-19 crisis and its impact on museums, in April 2020, the Association of Art Museum Directors ("AAMD") passed a resolution (the "AAMD Resolution") permitting an art museum, on an interim basis, to use the proceeds from the disposition of deaccessioned works of art not only for the purchase of works of art (as set forth in Subsection A of this Policy) but also for the direct care of collection items, provided that all legal requirements are met, that the Director and the Board of Trustees of the Museum adopt a policy setting forth what expenditures qualify as "direct care" of collection items, and that such policy has been made public. The AAMD Resolution allows the use of such deaccessioning proceeds as set forth above through April 10, 2022, regardless of whether the works were deaccessioned before or after April 10, 2020. Given the unprecedented nature of the Covid-19 crisis, AAMD has advised

that it will not sanction or censure any institution that exercises the option to use deaccessioning proceeds for the direct care of such institution's collection.

Accordingly, the Board of Trustees of the Museum has adopted this interim policy set forth in this Subsection D of this Section IV (this "Interim Policy") for the period commencing on March 2, 2021 and expiring on April 10, 2022 (the "Interim Period") in order to provide that (a) the deaccession of works of art from the collection may continue in accordance with procedures set forth in Section VI of this Policy and in the Deaccessioning Procedures, and (b) notwithstanding any other provision of this Policy, and in accordance with the AAMD Resolution, the guidelines of the American Alliance of Museums ("AAM") and the law, during the Interim Period, all proceeds received by the Museum from the disposition of deaccessioned works of art may be used for the acquisition of art or direct care of works in the Museum's collection, and this Interim Policy will govern the Museum's use of said proceeds for the direct care of works in the Museum's collection. This Interim Policy shall automatically expire on April 10, 2022, unless the original interim period set forth in the AAMD Resolution is extended by further resolution of AAMD and the Museum's Board of Trustees.

The care and stewardship of the collection is one of the most fundamental responsibilities entrusted to the Museum by the public. To uphold this responsibility, the Museum devotes substantial resources to the direct care of the collection. For the purposes of this Policy, and according to AAM, "direct care" of museum collections means "to invest in the existing collections by enhancing their life, usefulness or quality and thereby ensuring they will continue to benefit the public."

The Museum may use deaccession proceeds for costs associated with the conservation, preservation, registration, storage, and safeguarding of the Museum's collection, including scientific research related to the Museum's environment, analysis, treatment, inventory, documentation, photography, framing, imaging, digitization, and the provision of safe and secure, climate controlled storage (whether on-site or offsite). These costs shall include, among other things, an allocable share of salaries for staff engaged in direct care, as outlined in this Interim Policy, as well as direct care-related outside vendors and contract staff and the materials, equipment, systems, and facilities used in connection with direct care activities outlined in this Policy.

The Museum's Chief Financial Officer will confirm that any proposed use for direct care complies with this Interim Policy and any applicable accounting guidance.

A "Direct Care Committee" consisting of the Deputy Director for Collections and Administration, the Chief Financial Officer, and the General Counsel will (i) develop a recommendation as to the appropriate and allocable share of salaries and other costs associated with direct care activities outlined in this Interim Policy, (ii) develop a recommended fiscal year cap on direct care expenses, and (iii) identify and recommend potential direct care expenses, if any, that do not fall clearly into a direct care cost

category as set forth above, all for review and approval by the President and Director.

The recommended allocable share of salaries and other costs, fiscal year cap, and other potential direct care expenses as set forth in the paragraph above will be presented to the Board of Trustees or the Executive Committee for its review and approval.

VII. Care of the Collections

The Museum is first and foremost a repository of works of art, and its mission requires the care of works of art in its collection. The Museum shall conserve works of art in accordance with the highest standards. The Museum shall provide a safe and appropriate environment for the collections, with effective security and environmental control, for the benefit of present and future generations. The Museum shall maintain a Collections Emergency Plan that is continually updated in accordance with current best practices based on current knowledge. The Museum's standards of care shall be maintained for works of art on loan to the Museum or borrowed from the Museum.

The Museum's Conservation Departments are charged with the long-term care of the collection and shall maintain exact documentation on all examination and treatment work. The Museum recognizes the importance of scientific research in the examination and analysis of works of art in its collection. The Museum's Conservation Departments and the Department of Scientific Research share responsibility for the technical examination of the Museum's collection and for the development of long-term preventive methods and conservation strategies, including best installation practices.

VIII. Records and Inventories

The Museum, through its curatorial, registrar and conservation departments, shall maintain accurate, up-to-date records on the identification, location and condition of all objects in the collection, as well as of ongoing activities such as exhibitions, loans, research and correspondence with donors, artists and scholars. These records should be recorded in the Museum's collections management database (TMS). Any original paper files regarding the acquisition of objects should also be retained. Each curatorial department maintains coherent, organized records on accessioned, non-accessioned and deaccessioned works of art, departmental loans, exhibition loans, and works of art brought into the Museum for possible purchase or gift. Curatorial Departments are responsible for updating and maintaining TMS records for their collections and for administering TMS rights to ensure limited and appropriate access to confidential records.

All records created or received in the transaction of the Museum's proper business are the property of the Museum and must not be dispersed or destroyed except in accordance with its record retention policy.

The Museum shall make available to qualified researchers and scholars materials relating to the

collections unless they are confidential or would suffer physical harm if handled.

It is the responsibility of every curatorial department to make daily inspections of its galleries and exhibition cases. Every curatorial department shall make an inventory of the contents of its galleries, exhibition cases, and storerooms at least once during every calendar year, although for departments with large collections inventories may be organized around one-year to five-year cycles. Exceptions must be approved by the Director's Office. These inventories must be submitted in writing to the Director annually, who shall report the findings to the Acquisitions Committee. Every calendar year, the Registrar shall carry out an inventory of a limited number of works of every curatorial department and an inventory of all works in off-site storage facilities and report his or her findings to the Acquisitions Committee. The inventory is subject to review by the Internal Auditors.

IX. Access to the Collections

It is fundamental to the Museum's mission to provide access to the Museum's Collections and promote appreciation of its significance.

Among the primary means for achieving this goal is the presentation of exhibitions of its own works and those borrowed from other owners. The Museum shall provide additional access to its collections through its study rooms, archives, and libraries, and loans to other institutions. The Museum shall support continuing scholarly investigation and research to document, publish, and advance understanding of the Museum's collections as well as contribute to broader academic and public discourses.

The Museum shall support and encourage awareness and understanding of art by disseminating information through the development of publications, programs, and its website for a variety of audiences ranging from children to adult audiences and scholars. These will draw upon its collection and research as primary sources for stimulating aesthetic engagement and promoting familiarity with art in its historical, cultural, and material contexts.

X. Outgoing Loans

A. Review of Requests

As an important means of fulfilling the educational and scholarly purposes of the Museum's Charter, the Museum lends works of art from its collection to qualified institutions, in this country and abroad. The Museum wishes to cooperate with qualified institutions to share its encyclopedic collections with the widest possible public, both general and scholarly. Loan requests must be evaluated in light of the art historical and scholarly value of the exhibition for which they are requested, as well as the condition of the object and the need for it to remain at the Museum. All loan requests shall be initially reviewed by a curatorial department. A conservator must review and approve all outgoing loan requests. The Registrar must be satisfied that the work will be properly

cared for and protected adequately from fire, theft, mishandling, insects, and from extremes of light, temperature and humidity. The borrower must provide a facilities report meeting the Museum's standards.

B. Classification System

Approval for loans must be obtained in accordance with the system of classification established in loan resolutions by the Board of Trustees. Upon receipt, all works to be accessioned must be classified by the curatorial department head as follows:

Class One: Works which, because of their unique character, great importance, value, size, fragility or the nature of their installation, should only be lent in special circumstances.

Class Two: Important works expected to be often on exhibition or works whose inherent nature prohibits frequent lending.

Class Three: All other works.

In addition, there are works that by the terms of their gift or bequest that may not be lent.

C. Approval by Board or Director

The Board of Trustees or the Executive Committee must approve all loans of Class One objects, all loans outside of the United States, loans exceeding three years, loans to governmental or quasi-governmental locations, and loans to commercial galleries (see below). Such loans must be first approved in writing by the Director or Deputy Director who shall in turn submit the request to the Board of Trustees or the Executive Committee. However, in exceptional circumstances and in his or her discretion, the Director may approve loans of Class One works for short-notice reasons, conservation, reproduction or special photography if it is not feasible to hold it for approval by the next meeting of the Board of Trustees or the Executive Committee.

The prior approval of the Director or Deputy Director is required for all loans of Class Two or Class Three objects within the United States. All such loans of Class Two or Class Three objects will be reported to the next meeting of the Board of Trustees or the Executive Committee.

D. Duration, Conditions, Insurance, Immunity

All loans should be for a specific period of time (normally not to exceed one year) and may be recalled immediately if the Museum's review of the borrower discloses unsatisfactory conditions or continuation of the loan is placing an undue administrative burden on the Museum. The work's condition should be documented and monitored in

accordance with the detailed procedures approved by the Museum. All borrowers (with the exception of Tenants-in-Common) must agree in writing to the Museum's Conditions for Outgoing Loans (contained in the borrower's agreement) prior to shipment of the loan, and the borrower's agreement must be signed by both parties. No object may leave the Museum unless adequate insurance coverage is provided by the Museum or, if authorized by the Board of Trustees, the borrower or through a governmental indemnity program. For all loans to countries that provide immunity from seizure, this protection must be secured by the borrower unless an exception is approved by the Director or a Deputy Director of the Museum. Long-term loans are subject to periodic review by the appropriate curatorial department and the Registrar; the borrower must submit an inventory report to the Museum every two years.

E. To Commercial Galleries

On an exceptional basis, loans may be made to commercial galleries for scholarly examination, special scholarly exhibitions, or one-person or retrospective exhibitions of a particular artist. Such loans are subject to the approvals required for other loans.

F. To Individuals

Loans may be made to individuals in two cases. First, if there was a specific agreement with the donor of the object allowing such a privilege at a time when the tax laws permitted such arrangements, a loan may be authorized. Second, the Museum may make loans of works jointly owned with an individual (the Tenant-in-Common with the Museum) to that individual. Such loans are subject to the approvals required for other loans.

G. Photography and Reproduction

The Museum requires borrowers to use Museum photography, where possible, for reproduction purposes. The Museum makes images of works of art in its collection available on its website, and its Open Access Policy is available at <http://www.metmuseum.org/research/image-resources>. The borrower must clear any necessary third-party rights with respect to reproductive use of Museum works. To request images for artworks under copyright or other restrictions, or to request an image not available on the Museum's website, borrowers should contact Art Resource, the Museum's primary partner for the worldwide fulfillment of licensing requests.

All exceptions to the Museum's loan policy must be approved by the Board of Trustees or the Executive Committee.

XI. Incoming Loans

The Museum accepts temporary loans of art for short term exhibition (“Exhibition Loans”) and for long term display in its galleries alongside the Collections (“Loans to the Collections”). All loans are subject to the following policies, with the exception of Subsections F and G below that apply to Loans to the Collection only.

A. Insurance

Where required by the lender, the Museum maintains sufficient insurance to cover all loans at the value listed on the loan agreement. Loan values shall be reviewed by the responsible curator; if the lender’s value exceeds the curator’s understanding, the lender must supply an appraisal supporting the greater valuation. The Museum assumes liability for loans commensurate with its insurance coverage. Any exceptions to this limitation of liability must be approved by the Deputy Director.

B. Immunity from Seizure

For all loans from foreign lenders coming from abroad for temporary exhibition, the Museum will seek determinations from the U.S. Department of State that the loans are of cultural significance and that their temporary display in the United States is in the national interest, and will further request that there be publication to that effect in the Federal Register prior to importation of the loans.

C. Bailment Agreements

Should the Museum be asked to accept on loan a work of art that is used as collateral for debt, the Museum will enter into bailment agreements only in limited circumstances, to be approved by the General Counsel.

D. Not for sale

While on loan to the Museum, no work of art may be offered for sale or sold.

E. On display

Works of art shall be lent for display. Loans for any other reason must be approved by the Deputy Director.

F. Publication

All Loans to the Collections shall be published on the Museum’s website with an image and provenance information.

G. Photography and Reproduction

The Museum requests permission from lenders to photograph and reproduce in any media all loans for archival and educational purposes, for fund-raising and publicity related to the loan, and in all publications, including online. The Museum permits non-flash photography and filming of loans by visitors in its galleries.

H. Loans of Antiquities

The Museum will thoroughly research the ownership history of any ancient art prior to its loan to the Collections, including making a rigorous effort to obtain accurate written documentation with respect to its history, including import and export documents. When relying on such documentation, the Museum will make every effort to verify its authenticity by contacting persons contemporaneously connected to the document(s). The Museum will require lenders to provide all information of which they have knowledge and copies of all documentation that they possess, related to the potential loan. The Museum will also undertake its own independent research of the work's ownership history. At a minimum, any ancient art proposed for loan must have ten years of documented provenance. If any concerns are raised during this research, the loan will be declined.

I. Abandoned Property

Loans to the Collections should be monitored periodically and contact maintained with each lender as appropriate under the circumstances. In the event that a curatorial department becomes aware of (a) an extended loan to the Museum where the Museum and the lender or lender's agent have not been in contact for a period of at least (i) ten years, in the case of an indefinite loan, or (ii) five years after the end of a loan period, in the case of a loan for a specified loan period, or (b) works that have been abandoned on the Museum's premises or that have no records reflecting their transfer to the Museum, then the curatorial department head should contact the General Counsel for guidance regarding how to process the property. Curatorial departments should periodically review their holdings for such works.

XII. Library and Archives

A. Library Collections

Holdings in the Library's collections are not formally accessioned in the manner of Collection works. These holdings differ from works in the Collections in that their use is deemed to be primarily for research and reference and secondarily for exhibition. The Library's mission is to support the research activities of the Museum staff and to offer access and outstanding services to an international community of students and scholars.

B. Archives

Objects in the Museum's Archives are not formally accessioned in the manner of Collection works. They are held exclusively for study, research, and mission-related purposes. The objective of the Museum's Archives is to collect, organize, and preserve in perpetuity the corporate records and official correspondence of the Museum, to make the collection accessible and provide research support, and to further an informed and enduring understanding of the Museum's history.

XIII. Effective Date

This revised Policy shall be effective immediately upon approval by the Board of Trustees and shall supersede all prior policies on the topics addressed herein.