

TABLE OF CONTENTS

I.	Guiding Principle and Vision	2
II.	Collections Committee	3
III.	Gifts of Art to the Museum	6
IV.	Study Collection	7
V.	Deaccessioning	8
VI.	Outgoing Loans	11
VII.	Incoming Loans	13
VIII.	Short-Term Loans to the Museum	14
IX.	Unclaimed Property	15
X.	Culturally Sensitive Native American Materials	16
XI.	Archeological Materials and Ancient Art	19
XII.	Identification and Restitution of Works Stolen by Nazis	21

I. Guiding Principle (from the 2008 Strategic Plan)

The Portland Art Museum believes that visual expression is central to humanity, reflecting our inherent need to create. By providing access to works of art of enduring quality, the Museum deepens our understanding of humankind.

Vision

The Portland Art Museum will be distinguished by its uncompromising commitment to its core mission in the arts and education. In fulfilling this mission, the institution will:

- collect, preserve, and interpret collections of the highest quality;
- present exceptional and relevant curatorial and educational initiatives based on rigorous scholarship;
- bring the world to Oregon while simultaneously embracing the art of our region, placing it in a larger global context;
- maintain the highest level of aesthetic experience in the galleries and publications;
- present educational materials to engage our diverse audience and promote lifelong learning;
- play an important role in the media and visual arts community, consisting of artists, scholars, educators, collectors, galleries, critics, and non-profits, among others;
- create and sustain community partnerships;
- uphold fiscal responsibility and financial transparency as a cornerstone of its activities;
- embrace the opportunities presented by its facilities, allowing the Museum to maximize revenue as well as become a community gathering place;
- understand and respect the Museum's rich and varied past, while looking to the future; and
- be an essential resource for all, not an attraction for a few.

II. COLLECTIONS COMMITTEE

The Bylaws of the Portland Art Museum ("Museum") establish the Collections Committee ("Committee") as a standing committee of the Board of Trustees ("Board"). The Committee will have a minimum of nine and a maximum of fifteen members (each a "Member"). The Committee will hold meetings at least six times during the calendar year and at least every 90 days. One-third of the Members constitutes a quorum. (See Bylaws of the Portland Art Museum, Article 4.1.)

The chair of the Committee ("Chair") must be a member of the Board (each a "Trustee") and is appointed annually by the Board. A majority of Members (including the Chair) must also be Trustees and are appointed annually by the Board. Non-Trustee Members are appointed annually by the Chair.

A. Scope of Responsibilities:

The Committee is responsible for reviewing and approving a collections policy consistent with the Strategic Plan and Bylaws of the Museum. The Committee also approves policies and procedures developed to implement a collections strategy including, but not limited to, the acquisition, deaccessioning, lending, and stewardship of art works. The Committee regularly monitors and audits the Museum's compliance with these and related policies and procedures.

The Committee has sole authority for accepting gifts of art into the collection, for approving purchases of art, for approving the loan of artworks to other institutions, and for recommending to the Executive Committee the deaccessioning of artworks in accordance with Section V. In making their decisions, Members are not exercising personal taste, but rather are evaluating whether the staff have made a sufficient case for the relevance, condition, authenticity, suitability, and usefulness of the artwork in the context of the collections.

The Committee will report on the collections activities of the previous fiscal year at the Museum's annual meeting, and will submit the report in writing to the Board.

Minutes of Committee meetings will be kept and approved by a vote at the following meeting. If the Chair conducts a telephone or email poll, minutes of the poll will be kept and approved by a vote at the following meeting. After approval, the minutes are signed by the Chair or another Trustee Member, and are then filed in the Registrar's office as a permanent record.

The Committee is a sounding board for the Executive Director, curatorial staff, and collections management staff. It offers ideas, counsel, and support for the fulfillment of the collections strategies and the Museum's mission.

The Board's Code of Ethics regarding confidentiality and conflicts of interest applies to all Members whether or not they are current Trustees.

B. Procedures:

1. Collections strategy: The Museum staff will develop long-range strategies for building, refining, and caring for the collections, and will present proposed strategies in writing to the Committee for approval. The Committee will evaluate proposed acquisitions, deaccessions, and loans, based on approved strategies.
2. Purchase funds: The Committee will review annually the Museum's dedicated funds for purchasing artworks, and may recommend possible funding sources, potential donors, or other acquisition opportunities. If the Committee decides to participate in fundraising for an acquisition, the Chair will coordinate these efforts with the Museum's development department.
3. Purchasing artworks: The Committee approves or disapproves all proposed purchases of artworks for the collections. When proposing a purchase, the curators will identify the source of the funds to be used. If the staff finds a work it wants to purchase at auction, and if the Executive Director and the Chief Curator approve, the Chair may conduct a telephone or email poll of the Committee to authorize the bidding. The authorization will specify a limit on the bid; the limit should be set taking into consideration the dynamics of an auction (generally, one increment beyond the round-number target).
4. Gifts of artworks: The Committee approves or rejects all gifts of art to be accessioned into the collections, consistent with all Collections Policies and Procedures. Any special conditions placed on a proposed gift by the donor must be approved by the Committee. Unsolicited gifts from living artists of their own work or from their galleries are generally not accepted unless a curator has specifically requested those works. All gifts will be acknowledged with a letter to the donor from the Registrar (see Paragraph III. E). In addition, all gifts will be acknowledged with a letter from the Chair (or his or her representative).
5. Deaccessioning: The Museum staff is responsible for developing plans for deaccessioning artworks (as defined in Section V) and for submitting those plans for Committee approval. If the Committee approves, it recommends to the Executive Committee the deaccessioning of specific works, based on review of written justification by the Museum staff. The staff will report to the Committee on deaccessioning activity on a regular basis.
6. Loans of artworks: Artworks in the Museum's collection may be lent only to other institutions, not to individuals or private companies (although an exception could be made for an exhibition at a private gallery, if the exhibition has significant educational or historic purpose, and the venue meets the criteria for climate control, light level, and security.) It is the responsibility of the Museum

staff to propose loans of artworks for approval by the Committee, in accordance with Section VI. Proposals should include an evaluation by the Registrar of the proposed venue on the basis of (a) security and exhibition conditions, and (b) an evaluation by a conservator of the condition of the artwork and its suitability for traveling. The staff will report to the Committee any substantial changes in loan negotiations subsequent to the Committee's approval of a loan.

III. GIFTS OF ART TO THE MUSEUM

- A. Gifts of art to the Museum are considered outright and unrestricted donations, and they become the exclusive and absolute property of the Museum unless otherwise indicated.
- B. The Museum reserves the exclusive right to determine if, when, and how such material will be used. Material may be exhibited, loaned, studied, stored, retained or disposed of in the best interests of the Museum (unless duly agreed upon conditions apply), determined in its sole and absolute discretion.
- C. Generally, gifts of art are accepted without conditions. However, if a donor wishes to place conditions on a gift, then acceptance of such conditions requires (a) a recommendation by the Executive Director and the curator involved, and (b) an affirmative vote by the Committee.
- D. While donations are generally tax-deductible, in accordance with IRS regulations, the Museum does not provide appraisals.
- E. The Registrar's office will acknowledge all gifts in writing and in a manner that satisfies the substantiation requirements set forth in Internal Revenue Code for the deduction of charitable gifts by individual donors.
- F. Responsibility for performing due diligence to determine issues of rightful ownership and provenance of an offered work of art resides with the curator involved, under the direction of the Chief Curator and the Executive Director.
- G. Acceptance of gifts of art should be compatible with the Museum's general Gift Acceptance Policies as administered by the Director of Development.

IV. STUDY COLLECTION

- A. The study collection is a category of accessioned objects that:
 - 1. Might be proposed for the permanent collection after further curatorial study to determine authenticity, quality, or value;
 - 2. Have educational value but are inappropriate for the permanent collection (such as objects in compromised condition, fakes, facsimiles, and reproductions); or
 - 3. Are archival objects that support understanding of a work in the permanent collection.

- B. Works accepted into the study collection may:
 - 1. Remain there permanently;
 - 2. Be accessioned into the permanent collection on curatorial recommendation and approval by the Committee; or
 - 3. Become candidates for deaccessioning.

- C. Works in the study collection will be documented using a numbering system that is distinct from that of the permanent collection. Donor records and research finding aids will be integrated with those of the permanent collection, but cataloguing will be kept to a minimum.

- D. Objects in the study collection will be appropriately stored, but priority regarding storage facilities and preservation activities will be accorded the permanent collection.

V. DEACCESSIONING

- A. Deaccessioning should be approached with great care. Generally, objects that have been accessioned into the collections should be retained as long as they are relevant to the purposes of the Museum and can be properly preserved. Objects may be deaccessioned to improve the integrity and quality of the collections, with any proceeds from the sale to be used for the purchase of works of art that are of higher quality and greater relevance.
- B. Works that can be deaccessioned include:
1. Isolated works of inferior quality unrelated to present holdings, in categories where there is little likelihood that additional works will come into the collection either through gifts or purchases;
 2. Works that have deteriorated, are damaged beyond repair, are hopelessly contaminated, or are likely to deteriorate beyond repair in the future;
 3. Duplicates or works that are very similar to others in the collection, except when a case can be made for their educational value;
 4. Fakes, unless they are of education value;
 5. Works being replaced by a superior example of the same basic type; and
 6. Objects that have been lost (that is, not found in three successive inventories).
- C. Procedures for determination:
1. The curators should review the collections periodically to identify works that fit the criteria, and draw up a list of “Candidates for Deaccessioning” to be circulated for staff comment.
 2. Caution must be taken in disposing of works by a living artist, since that could have a negative effect on the artist’s reputation or the market value of his or her other work.
 3. All works on the list must be double-checked with at least two outside experts for opinions about significance to the collections, authenticity, and monetary value. No work may be sold, exchanged, or traded without at least two independent monetary evaluations by reputable experts.
 4. Donor records will be examined to ensure that disposal will not violate any conditions attached to the original gift or to donated funds used to purchase the work.
 5. The list of candidates for deaccessioning, with written justification, will be reviewed by the Executive Director, and presented to the

Committee for approval. If approved, the Committee will recommend the action to the Executive Committee of the Board.

6. No work can be deaccessioned without formal approval by the Executive Director, the Committee, the Executive Committee, and the full Board.

D. Methods of Disposal

1. Trade or exchange: If it is determined that a significant artwork being deaccessioned should remain in the public domain, it can be traded or exchanged with another museum or educational institution. On rare occasions—and only when the transaction can be shown to be distinctly to the Museum’s advantage—trades or exchanges may be made with dealers or artists.
2. Sale: All sales should be conducted so as to realize the greatest possible financial gain for the Museum. Sales through dealers are not ruled out, but the preferred method of sale is by public auction.
3. Other methods of disposal: Works determined to be lost after three successive inventories may be deaccessioned on the basis of a written summary of efforts to locate the works in question. Works of negligible value may be given to another museum or public non-profit educational institution. Works of art damaged beyond repair or possibility of sale, with no educational value, may be destroyed.
4. Whenever possible, no artwork will be sold without first informing the donor of the intended sale (unless the Museum has documentation that the likelihood of eventual sale was explained to the donor at the time the gift was made). In instances where the original donor is dead but a strong family identification exists, the family will be informed of the intended sale.
5. Fakes will be marked indelibly as such, or destroyed.
6. No work selected for disposal may be acquired by any Trustee, person close to a Trustee, non-Trustee Member, or employee of the Museum. (See PAM Code of Ethics for Trustees, Page 2.)

E. Use of Proceeds

1. The proceeds of all sales will be used to purchase works in the same curatorial category as the works sold.
2. In the case of works deaccessioned because they do not relate to the Museum collections, the proceeds will be used to purchase works of art at the discretion of the Executive Director and the curators.

F. Records and Documentation

1. Whenever possible, artworks acquired through exchange or with proceeds from deaccession sales will be recorded as gifts of the original donor(s) through exchange or sale, and that information will appear on labels. However, if a single work is acquired through the sale or exchange of several works, all given by

different donors, the credit line may be abbreviated or eliminated on labels. In any case, the complete source information will be kept in the collections management database.

2. The Registrar will maintain a permanent written record of (a) the deaccessioned work, (b) the circumstances under which it was deaccessioned, and (c) all paperwork associated with the deaccession. The collections management database object record will be marked as deaccessioned in the legal status field.

VI. OUTGOING LOANS OF ART

A. Guidelines used to consider an outgoing loan request:

1. The importance or significance of the purpose for the loan request.
2. Whether there are other commitments for the object.
3. Whether staff time is available to process a loan request.
4. Whether there is enough lead-time to process the request. We should require a minimum of six months and not deviate from this except under extraordinary circumstances.
5. Whether the borrower is generating a publication or catalog that includes our object.
6. Whether the borrower is a regional or local museum that we want to assist.
7. Whether we might request an object from the borrower in the future.

B. Conditions for outgoing loans:

1. A written request for the loan, in English, is required six months in advance of the exhibition opening date. The letter must include the exact venues and dates.
2. The Registrar must review and approve the borrower's facilities report before a loan will be considered. If the AAM Registrar Committee's Standard Facility Report is not used, then the report must contain current information of the borrower's facilities, including information on the building, environmental controls, security, fire protection and suppression, and staff. The report must be signed and dated by the appropriate staff.
3. The borrower is liable for all costs associated with the loan including, but not limited to, appraising, loan fee, photography, packing, crating, shipping, courier accompaniment, insurance, security, framing, and all other associated costs.
4. The borrower is required to insure the objects during the period of the loan under an all-risk, wall-to-wall fine arts policy, which includes terrorism coverage while in transit and on site, if deemed necessary. The Museum will accept coverage under government indemnities.
5. The Museum must be furnished with a certificate of insurance in English or a copy of the indemnity certificate before the objects leave the Museum.
6. There must be facilities for control of relative humidity and temperature in the borrower's gallery, storage, and packing areas.
7. When appropriate, relative humidity must be maintained at 50% (+ or - 5%) with no more than a 5% fluctuation within that range during a 24-hour period.

8. When appropriate, temperature must be maintained between 68 and 72 degrees Fahrenheit (20 to 22 degrees Centigrade).
9. Light levels will be measured with a calibrated foot candle/lux meter and must not exceed the following levels:
 - a. Paintings 20-25 foot candles (200-250 lux)
 - b. Graphics 5-10 foot candles (54 lux)
 - c. Objects (light-sensitive) 5 foot candles (54 lux)
 - d. Other materials 20-25 foot candles (200-250 lux)
10. The Registrar will determine packing and crating requirements for the object(s).
11. Shipping of the object(s) must be in the most direct and safest manner as determined by the Registrar.
12. Objects must be shipped in a way that avoids risk that the crate will be opened by airport security. If a courier encounters a demand to open a crate in transit, he or she is authorized to refuse and return to Portland with the crate, if necessary.
13. The Museum may require an armed security escort for the shipment.
14. In the event that an object is damaged, lost or stolen, the borrower must immediately inform the Museum Registrar by telephone and follow up with a written incident report, complete with photography. The borrower must take all steps to halt or minimize damage to Museum loans.
15. In most cases, the Museum requires international loans to be accompanied by couriers to and from Portland. Domestic loans may also require a courier due to condition, value, or installation. The Museum reserves the right to determine at any time during the loan period that courier accompaniment is required. The requirement to provide a courier may be waived by the Director of Collections Management and the Executive Director, if appropriate.
16. The borrower will bear the cost of per diem, hotel, and business class tickets for the courier. When appropriate, elements of this requirement may be waived by the Registrar.
17. Two copies of any published exhibition catalog or brochure must be sent to the Museum Registrar by the borrowing institution, as well as a publicity report.
18. This policy and other conditions are listed on the outgoing loan agreement that every borrower must sign.

VII. INCOMING LOANS

- A. Loans of art from other institutions, or from private collections:
1. A curator or the Executive Director can agree to borrow an artwork for a specific exhibition or for adding to a permanent collection presentation.
 2. The Museum will give the same care to borrowed objects as it does to its own permanent collection. The Museum will not be held responsible for gradual inherent deterioration.
 3. The lender will certify that the objects lent are in such condition as to withstand ordinary strains of packing, transportation and handling. The Museum will return the objects in the same or similar packaging.
 4. The Museum will pay for all costs of the loan unless otherwise agreed. The objects will be insured under the Museum's all-risk wall-to-wall fine art insurance policy, subject to the standard exclusions. The lender will set the insurance value. In cases where the lender elects to maintain his or her own insurance, the Museum must be supplied with a certificate of insurance naming the Museum as additional insured or granting the Museum a waiver of subrogation.
 5. If the lender waives insurance or does not supply a certificate of insurance to the Museum, this waiver will constitute the agreement of the lender to release and hold the Museum harmless from any liability for damage to or loss of the loan property.
 6. Unless otherwise notified in writing by the lender, the Museum may photograph or reproduce the borrowed objects in any media for educational, catalog, and publicity purposes.
 7. Objects will be returned only to the lender of record or a duly authorized agent or representative. Any changes to the identity or address of the lender must be communicated to the Museum in writing.

VIII. SHORT-TERM LOANS TO THE MUSEUM

- A. This policy is intended to cover situations where an individual or a privately owned entity offers to lend a work of art to the Museum for a period of less than 180 days, particularly when the loan might have the effect of reducing the lender's tax obligation in another state. These criteria must be met before the Museum accepts an unsolicited short-term loan:
1. The lender must agree to all of the following:
 - a. The Museum will be allowed to display the work of art for at least 120 consecutive days.
 - b. All expenses associated with the loan, including but not limited to packing, shipping and insurance, will be paid by the lender.
 - c. The Museum may publicize the presence of the work (although the lender's anonymity may be maintained, if requested).
 - d. Museum programs may be built around the work of art.
 2. The short-term loan must be approved by the Executive Director.
 3. The Registrar's office will keep a list of such loans, and will report them to the Committee at its next meeting.

IX. UNCLAIMED PROPERTY

- A. This policy regards the artworks that are:
 - 1. Unclaimed loans
 - 2. Property abandoned at the Museum
 - 3. Undocumented artworks found in the Museum

- B. The Registrar will make every effort to stay in contact with lenders, as well as owners and vendors of pending gifts and purchases. All contracts and agreements will detail the owner's responsibility to inform the Museum of any changes of ownership or of address.

- C. When the Museum accepts a loan, it must inform the lender in writing of the provisions of ORS 358.420 to 358.440. The law provides that property on loan to a museum is deemed to have been donated if no action is taken to recover the property within seven years after the museum gave notice of termination of the loan. (The law also establishes a statute of limitations on recovery, stating that no action can be brought against a museum to recover a loan if more than 25 years have passed since the last written contact between the lender and the museum.).
 - 1. If an artwork is loaned for an indefinite term, the Museum may give notice of termination of the loan at any time. If the loan is for a specified term, the Museum may give notice of termination at any time after that term has expired.
 - 2. If the Museum has no address on record, or if it does not receive written proof of receipt of the mailed notice within 30 days, the Museum will publish a notice at least once a week for three weeks in a newspaper of record in Multnomah County, and in the county of the lender's address.

- D. Completely undocumented artworks found in the museum will be deemed to have been donated after seven years from the date the artwork was found.

X. CULTURALLY SENSITIVE MATERIALS

- A. The Museum is committed to collecting, caring for, and interpreting the art of Native Americans and other contemporary indigenous cultural groups in a way that is respectful of the originating culture.

- B. Culturally sensitive materials include objects whose treatment, custodianship, or use is a matter of concern to contemporary cultural groups. These groups, or individual members of these groups, are defined by their ability to demonstrate cultural affiliation and/or legal cultural standing.
 - 1. Cultural affiliation is determined by evaluating the overall evidence of a connection between the claimant and the material being claimed. Individuals claiming cultural affiliation must be recognized representatives of a culturally affiliated group and have the authority to represent that group. The burden of proof to demonstrate these affiliations lies with the claimant.
 - 2. The individual or tribe must establish a reasonable connection to the material in question. If cultural attribution and classification of the material are not mutually agreed upon, the burden of proof to demonstrate a connection is on the claimant.

- C. Culturally sensitive materials include sacred objects.
 - 1. Sacred works of art, as defined by the Association of Art Museum Directors, are venerated objects created for use in ritual or ceremonial practice of a traditional religion.
 - a. Most religious works of art are not considered to be sacred objects. The definition of “sacred object” is limited to a comparatively small class of objects, generally associated with indigenous cultures.
 - b. In the United States, the most frequent examples are objects associated with Native American tribes or Native Hawaiian groups. In addition, some works of art associated with First Nation cultures in Canada, indigenous Mexican cultures, and other groups worldwide may be considered to be sacred objects.
 - 2. Whenever possible, the Museum will consult with leaders of the indigenous culture before accessioning an object that might be considered sacred.
 - 3. If an object in the collection is claimed to be sacred by a religious leader or group deemed by the Museum to have standing, a dialogue between the Museum and representatives of the religion should take place, with a goal of reaching consensus on the status of the object.

4. In making decisions regarding sacred objects, the Museum will demonstrate genuine sensitivity to religious beliefs, while upholding its secular institutional mission and purpose.
- D. The Museum strives to accord equal treatment and respect to all religions. For example, it is inappropriate to categorize the beliefs of some religions as “myths” or “legends,” while categorizing the beliefs of other religions in a very different way.
- E. It is the intent of the Museum to cooperate with interested parties, not to inhibit the process of identifying culturally sensitive materials and finding appropriate courses of action. However, in the absence of applicable legal requirements, decisions about such objects ultimately rest with the Museum.
- F. It is the intent of the Museum to honor the wishes of Native American peoples with respect to culturally sensitive materials, within the Museum’s mission for greater understanding and education. It is the Museum’s responsibility to recognize and respond to legal and ethical issues concerning these materials in an expeditious manner.
1. Objects will be identified as culturally sensitive through case-by-case evaluations, based on consideration of traditional methods of handling and caring for such objects, on religious beliefs pertaining to the care and treatment of the objects, and similar concerns recognized by a culturally affiliated group.
 2. Materials that might be culturally sensitive may be identified initially by Museum staff, or by a member of the public.
 3. Claims for repatriation, or requests for specific handling of materials, will be considered only if they are submitted by parties whom the Museum deems to have a substantial cultural affiliation to the materials in question, in its sole and absolute discretion.
- G. The Museum will follow—and when appropriate, will exceed—the requirements set forth in the Native American Grave Protection and Repatriation Act of 1990.
- H. The Museum will provide Native Americans or other culturally affiliated groups with access to the relevant cultural materials it holds. The Museum will allow and encourage viewing, study, and ceremonial use of objects in the collection, as deemed appropriate.
1. While the Museum reserves the right to restrict public access to culturally sensitive materials, it will make an effort to follow the wishes of affiliated representatives in determining appropriate restrictions on access.

- I. In order to avoid desecration, insensitive treatment, or inappropriate interpretation of religious and ceremonial materials, the Museum will maintain knowledge about culturally sensitive materials in its possession, and will act with care when planning exhibitions and programs.
 - 1. Objects identified as culturally sensitive will be exhibited only with the prior consent of the culturally affiliated group.
 - 2. Conservation treatment will not be performed on culturally sensitive material without consultation with concerned parties.
 - 3. All culturally sensitive materials, whether in the collection or on loan, will be stored respectfully and handled minimally.

- J. The Museum will not accept archaeological materials unless they are known to have been excavated in compliance with appropriate laws, ethical guidelines, and applicable regulations. (An exception may be made when the Museum sees an opportunity to repatriate the material.)

- K. Materials on loan to the Museum that are discovered to be sensitive, or whose ownership is found to be questionable, will, upon request of concerned parties, be returned to the lender along with recommendations for appropriate treatment, disposition, or repatriation.

XI. ARCHAEOLOGICAL MATERIALS AND ANCIENT ART

- A. The Museum adheres to the guidelines set forth in the “2008 Report of the Association of Art Museum Directors Subcommittee on the Acquisition of Archaeological Materials and Ancient Art.”

- B. The Museum normally will not acquire archaeological material or a work of ancient art unless it can be documented that the work was outside its probable country of modern discovery before 1970, or was legally exported from its probable country of modern discovery after 1970.
 - 1. Staff will research the ownership history of any such work to be acquired and will make all reasonable efforts to obtain accurate written documentation, including import and export documents.
 - 2. If a work is being imported to the U.S. in connection with its acquisition, import documentation will be obtained and compliance with the export laws of the country of immediate past export will be confirmed.
 - 3. Staff will request from sellers, donors, and their representatives, all information of which they have knowledge, and all documentation that they possess related to the work being offered, along with appropriate warranties.

4. The Museum will comply with all applicable local, state, and federal U.S. laws, particularly those governing ownership and title, import, and other issues pertinent to acquisition decisions.
- C. The Museum recognizes that even after the most diligent research, many works will lack a complete documented ownership history. If in the staff's judgment the work was outside its probable country of modern discovery before 1970, or was legally exported after 1970, it can be acquired upon approval by the Executive Director and the Committee. Upon approval and as resources allow, the Museum will promptly publish acquisitions of archaeological material and ancient art, in print or electronic form, including a photograph and provenance, making the information readily available.
- D. If a work cannot be documented before 1970, but the cumulative facts allow the Museum to make an informed judgment to acquire the work, the acquisition will be promptly and prominently posted on the AAMD website, with an image and all facts relevant to the decision to acquire it, including its known provenance.
1. If a government or other party brings to the Museum's attention information supporting a claim to the work, the Museum will respond promptly and take whatever steps are necessary to address the claim, including, if warranted, returning the work.
 2. If the Museum, as a result of exposure or continuing research, gains information that suggests another party's right to ownership of a work, the Museum will bring this information to the attention of that party, and if the case warrants, will initiate the return of the work.

XII. IDENTIFICATION AND RESTITUTION OF WORKS STOLEN BY THE NAZIS

- A. The Museum subscribes to the recommended procedures for investigation and restitution of Nazi-era cultural assets as jointly developed by the American Association of Museums and the Association of Art Museum Directors.
- B. The Museum will identify those objects in the collection that underwent a change of ownership between 1933 and 1945 and that were in Europe between those dates, and will conduct provenance research on those objects.
 - 1. The Museum will update its provenance research to the best of its ability as new information becomes available.
 - 3. If any claim is made, the Museum will balance a swift and compassionate response with its responsibility to act with care and prudence in protecting the works it holds in trust for the public.
 - 4. Should research provide conclusive evidence of prior rightful ownership, the Museum will take responsible action, even if no formal claim has been made.
- C. Before purchasing a work or accepting a gift or loan with an incomplete ownership history, the Museum will undertake research to determine its Nazi-era status.

PORTLAND ART MUSEUM

**COLLECTIONS MANAGEMENT
POLICIES AND PROCEDURES**

DRAFT: June, 2009

This document has been prepared by the Subcommittee on Collections Policies and Procedures, January to June, 2009. Members of the committee are:

Brian Ferriso, Executive Director
Bruce Guenther, Chief Curator
Donald Urquhart, Director of Collections Management
Anne Crumpacker
Richard Louis Brown, Chairman

Approved by the Collections Committee, April 13, 2009

Richard Louis Brown, Chair, Collections Committee

Approved by the Board of Trustees, (date)

Helena B. Lankton
Chair, Board of Trustees