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RATIFICATION OF THE COLLECTIONS POLICY

For Ninepipes Museum of Early Montana

This version of the Collections Policy Manual for Ninepipes Museum of Early Montana is approved and accepted by the Board of Directors (Bylaws, Art. V; Sect 1) and Executive Director as indicated below. It shall be effective immediately upon approval and shall supersede all prior policies on topics in this document.

Jo Cheff, Executive Director

BOARD OF DIRECTORS

Ed Gannon, Board Chair

Bud Cheff Jr

Laurel Cheff

Steve Cheff

Bernice Hawkaluk

Jan Kaufmann

Sean Cheff

Steve Lozar

Wayne Schile

Laura Sharp

Tracy Sharp

Rod Wamsley

The Policies in this manual have been approved and accepted by the Board of Directors of Ninepipes Museum of Early Montana this ____ day of _____ (month) _____ (year).



I. INTRODUCTION



I. INTRODUCTION

This manual is designed to establish policies that govern the daily operations of the Ninepipes Museum of Early Montana (NMEM, “Ninepipes Museum” or “the Museum”) regarding its collections and facility. In accordance with the American Alliance of Museums (AAM), the purpose of this manual is to “define the scope of the museum’s collection and how the museum cares for and makes collections available to the public.” Because the museum’s collections are in public domain, and because its collections are accessible to the public on a non-discriminatory basis, this manual serves to demonstrate to the public that the museum holds its collections to the highest standards of ethical, legal and professional care while simultaneously fulfilling its mission. Furthermore, it serves to establish a community mindset of preservation, as suggested by AAM in which “policies give the governing authority, staff and public the opportunity to learn about standards and help the museum fulfill its responsibilities as a steward of collections.” This edition replaces any and all previously issued editions.

A. Public Disclosure

This Collections Policy Manual will be made available to all museum volunteers, staff, the Executive Director and the Board of Directors. Any substantive amendments to the policy in this Manual shall be reported to the above parties for ratification. This is a public document and as such, it will be made available in part or in entirety upon request. Reproduction fees may apply.

B. Acknowledgements

We are grateful to the Montana History Foundation for funding the development and writing of the 2022 first edition of this policy manual. We are also grateful to the many museums and historical societies, whose policies and/or guidelines were made available to us for reference in developing this manual.

This Manual was written by the Museum’s Volunteer Collections Manager, Amy Webster; with review and contributions by the following people: Jo Cheff, Bud and Laurel Cheff, Nancy Fonicello, Pat Roath and many other individuals and members of the community.



C. Definitions

Object: a single item that can be categorized into one of the following categories: archaeological, ethnographic, historical, biological, or work of art. It may have several parts to make it whole. The objects belonging to the museum make up its permanent collection.

Collection: a single item or group of items that are at the museum, brought together as a group by the owner or owners, during a single event, either for temporary or permanent purposes. May be categorized by donor/owner (i.e., Bud Cheff Collection) or by category (i.e., saddle collection).

Permanent Collection: refers to the entirety of objects owned by and held in the museum's care on a permanent basis. These are objects that may be displayed at one time or another or held in its permanent storage when not on display. The museum holds all rights and titles to act on this collection according to this policy manual.

Gift: a donation to the museum which may be a monetary, in-kind, acquisition, or another type of gift. In reference to objects, it is the transfer of the rights of possession, use and /or ownership of an object to the museum. All gifted objects go through a formal process with the Collections Committee to determine use.

Acquisition: the process of acquiring objects, usually for the museum's permanent collection, but may also include objects acquired for fundraising or exhibits and props. It is not used interchangeably with accession.

Accession: the formal process used to accept and record an object or objects into the permanent collection of the museum. It involves a change in ownership and a higher standard of care, in which the Museum holds title and responsibility.

Deaccession: the formal process used to remove an object from the collections permanently; or, when an object has been lost or destroyed, the formal process used to document the loss in the collection records.

Disposition: The formal process of disposing of a deaccessioned object.



Loan: Temporary assignments of an object or objects from the museum to another museum (outgoing loan), or temporary assignments of similar objects to the museum for stated museum purposes, such as exhibition or research (incoming loan). Neither of these assignments involve a change in ownership.

Temporary Custody: An object or objects located at the museum and left in its custody temporarily, though its purpose is not yet determined.

Transfer of Title: A legal term describing the formal and legal process of changing ownership from one person or institution to another.



II. ADMINISTRATIVE AND PERSONNEL FUNCTIONS



II. ADMINISTRATIVE AND PERSONNEL FUNCTIONS

A. Mission Statement

The mission statement guides museum operations and should be at the forefront of all policy development and implementation. As per the Bylaws, Article II; Section 1, the purpose of Ninepipes Museum of Early Montana is:

“to discover, memorialize, preserve and protect the history and culture of the Flathead Reservation and Early Montana. It is designed for the enrichment, education, and recreation of local residents and visitors.”

B. Background

The Ninepipes Museum of Early Montana was established by Bud and Laurel Cheff in 1997 as a means to educate local residents and visitors about the Flathead Reservation and early Montana. The Cheffs felt the urgent need to ‘bring history and culture back to the valley’ which was quickly being outsourced to private collectors. Their love for this history and rich personal experiences with both Native and non-Native people alike, provides the foundation for this unique and significant resource. Many of the items found on display at the museum are from their personal collections which they spent a lifetime collecting and preserving. They wanted to ensure that the culture and history of this Valley would be preserved and that its stories would not be forgotten.

Even though the Cheffs started out as a small ‘mom and pop’ museum, they have worked tirelessly to learn and follow professional museum practices, while reflecting the ideals and ‘feelings of home’ on the land with which the museum resides. Visitors and members alike comment on the level of ‘comfort and closeness’ they feel, giving them a ‘feeling of home’ at the museum. It is this personal experience with the history, culture and nature of Montana with which they hope will live on as the Museum continues to be a rich resource to the Flathead Reservation, Montana and the Nation.



C. The Museum Facility and Grounds

The museum is housed in a log-faced 11,000 square-foot building on 3.5 acres of land. Upon entry into the building, one walks into a large 3,000 sq. ft. gift shop which shares space with the Wharton Gallery, a public meeting place in the north corner. In the south corner, visitors enter the museum's exhibit rooms that display objects of ethnography, history, works of art, photography, and mounted animals. It occupies at least $\frac{2}{3}$ of the building and is separated from the gift shop via a roped-off doorway. The exhibits meander through 4 large rooms situated in a U-shaped design, ending in a central life-size diorama room where guests then exit into the gift shop where they started. Outside of the building to the south is a Nature Trail and picnic area, where visitors can peruse other outdoor collections consisting of teepee rings, a log cabin, wagons and a dugout canoe.

D. Source of Revenue

Ninepipes Museum receives its funding through private-sector donations, membership dues, annual fundraising events, grants, and earned revenue consisting of museum entry fees and gift shop sales.

E. Authority and Organizational Responsibility for Collections

Ninepipes Museum of Early Montana is a 501(c)3 non-profit organization operating under the direction and oversight of the Board of Directors who carry out the policies of the organization's Bylaws. The Executive Director operates under the direction and oversight of this board and ultimately bears the public trust responsibility for the Museum. The Executive Director is aided by the Collections Committee, permanent staff, contract services, and volunteers in this obligation. The Collections Committee includes two board members, the Executive Director, and the Collections Manager. They make decisions for basic Accessions and Loans, and make recommendations to the Board for Deaccessions, Disposal, and higher valued Accessions and Loans.

As of 2021, Museum Staff consists of the Executive Director, Bookkeeper/Sales Processor, Volunteer Collections Manager, occasionally contracted for specific projects, and part-time gift-shop Clerks and other Volunteers.



Procedures for the operation of the gift shop, public relations, marketing, advertising and volunteer oversight are presented in the Employee Handbook and forthcoming Gift Shop Policies.

F. Collections Committee

The purpose of the Collections Committee is to make important decisions for collections under the museum's care by following the policies in this manual and considering best standards of practice and the mission of the Museum without having to overburden the board of directors. The President of the Board of Directors appoints two members from the board for a term of two years to sit on the Collections Committee. When available, a founder may sit in as one of the board members. Members may be reappointed, though it is preferred that all board members have the opportunity to learn how the museum functions by being on the Collections Committee at least once. The Executive Director and Collections Manager shall be permanent members of the Committee. The duties of the Collections Committee are as follows:

1. Meet at least quarterly if necessary, or as often as action is required.
2. A Quorum consists of a majority of committee members.
3. All actions of the collections committee will be by majority vote.
4. The Collections Committee will keep recorded minutes to include reasons and considerations for decisions being made.
5. Members of the Committee will occasionally volunteer with the collections department for special projects such as inventory or exhibit planning and installation.
6. The Committee reports all decisions to the Board annually unless action is required by the Board.
7. The Committee makes decisions on the following:



- a. Acquisitions by gift, bequest, purchase, transfer, exchange, and found in collections,
 - b. Incoming and Outgoing Loans
 - c. Recommendations to the Board for Repository requests,
 - d. Recommendations to the Board for objects to be Deaccessioned,
 - e. Recommendations to the Board for Disposition of deaccessioned objects, and
 - f. Recommendations to the board for use of funds acquired from the sale of deaccessioned objects, specific to the purchase of objects for permanent collections or applicable usage under 'direct care of collection'.
8. The following decisions made by the committee must be approved by the board:
- a. Any Accessions, Incoming Loans or Outgoing Loans valued over \$20,000



III. SCOPE OF COLLECTIONS



III. SCOPE OF COLLECTIONS

A. Scope of Collections

The museum manages five unique collections, organized as:

- Early Montana Defined,
- Flathead Reservation,
- Culture of Early Montana,
- History of Early Montana, and
- Natural History of Early Montana

1. *Early Montana Defined*

The “history and culture of the Flathead Reservation and of Early Montana” as put forth in the museum’s mission statement encompasses a large scope due to the melting pot of people, tribes and cultures that have flooded to what is today known as Montana. Natural history, the land and animals that are found here, also plays an integral part in the culture, ritual, livelihood, and very survival of the early people who lived in what is today Montana. Man, and Nature are often inseparable. Thus, Ninepipes Museum accepts into its permanent collection objects, photography and works of art that focus on the Flathead Reservation, and the culture, history, and natural history of Early Montana.

The definition of “Early Montana” extends into the prehistoric past but includes more recent history. “Early” is representative more of a way of life rather than a time period or range of dates. We support efforts to preserve the understanding of “Early Montana,” thus the museum cares for and holds in its permanent collection objects of ethnography, history and natural history, along with works of art and photography that reflect this early lifestyle and culture.



2. Flathead Reservation

The Flathead Reservation was established in 1855 at the signing of the Hellgate Treaty, as the home for the Salish, Pend d'Oreille and Kootenai Tribes, although the Salish did not arrive at the reservation until 1891. Ninepipes Museum collects and displays objects of cultural significance that are from each of these three tribes, their history and prehistory.

3. Culture of Early Montana

Culture by definition is the customs, arts, social institutions, and achievements of a particular nation, people, or social group. Indigenous people were the first to inhabit what is today known as Montana—their oral traditions place some tribes here since creation. Early Native tribes claimed rights to seasonal hunting grounds, campsites, and places of trade. Family, community and ritual expanded well beyond today's borders of Montana. The influx of Euro-American settlers brought other cultures from all over the nation and the world. Early Montana was literally a melting pot. The museum displays and holds in its collection or on loan, objects of cultural significance from each of Montana's eight federally recognized tribes including archaeological and ethnographic objects and works of art.

For definition purposes the 8 federally recognized tribes and their reservations today are:

- Flathead Reservation (Confederated Salish [Selis], Pend d'Oreille [Qlispe], and Kootenai [Ksanka] Tribes),
- Blackfeet Reservation (Blackfeet, Kainah or Bloods, and Piegan Tribes),
- Little Shell Chippewa Tribe (Metis),
- Rocky Boy Reservation (Chippewa and Cree Bands of Chief Rocky Boy),
- Fort Belknap Reservation (Gros Ventre and Assiniboine or Nakoda Tribes),
- Fort Peck Indian Reservation (Nakoda [Assiniboine], Dakota, and Lakota [Sioux]),
- Crow Reservation (Apsaalooke or Crow Tribe), and
- Northern Cheyenne Reservation.



Due to the mass movement of so many Native tribes and branches prior to the reservation era, as a result of both tribal conflict and that with the US and Canadian Governments, there are many other Native tribes that have associations with, and influence on, Montana's indigenous people. As tribes were pushed westward by conflict and Euro-American settlement, Montana became a type of melting pot for Native cultures; tribes to the north were cut off from families and forced to choose a country when the Canadian border was established; tribes to the west and south were known to have trade and family relations with early Montana tribes and clans. One cannot exclude these roots that span, prehistorically, not only throughout the nation but across international borders as well.

Thus, Ninepipes Museum also has in its collections cultural material representing tribes from outside of Montana, many of whom are related to, interacted with, lived among, or had influence on early cultures in what is today Montana. Some examples include, but are not limited to Iroquois, Shoshone, Nez Perce, and Arapaho.

4. *History of Early Montana*

Ninepipes Museum has in its collections and exhibits a vast array of objects, art and photography that reflects the early history of Montana. By definition, history exists where written record is available or present. The history of early Montana can generally be traced back to the Lewis and Clark expedition, as well as the era of trading companies, specifically the Hudson's Bay Company which was present in the Mission Valley. The history of early Montana is multicultural in that it includes both Native and non-native history when present. These include, but are not limited to, the Hudson's Bay Company and early trading post era; the arrival of the "Blackrobes" or Catholic church to the Mission Valley; the settlement of the Flathead Reservation by ranchers and homesteaders. Also included are logging and other industries of early Montana, the "wild west" and the military eras, the establishment of Ronan and other incorporated towns; and other local historical events such as the building of the Kerr Dam and Mission Valley Irrigation Project, and historic Native and non-native people and families of Early Montana.



5. *Natural History of Montana*

The natural history of what is today Montana includes large game animals, medium sized to small mammals, reptiles, birds, and plants. The museum has in its permanent collections mounted animals that represent those that have lived in this area. Artwork held in the museum's collections also reflect the Natural history of Montana. Objects of geology and paleontology generally are not referred to in the mission statement or collected, except as applied to cultural material as used by the people of early Montana. Plants are generally not collected except as depicted in artwork or as used in cultural material.

B. Collections Types

All objects at the museum fall into one of the following categories: Permanent, Temporary, Private Collections, or Non-collection Reference. All other items are either office supplies or supplies used for preservation/storage.

1. *Permanent Collections (Accessioned)*

Permanent denotes items which are accessioned into the museum's permanent collection that falls under the scope of its mission and may at one time or another be displayed for exhibit, published, printed, conserved, loaned or used for research. They fall into 1 of four categories: Objects, Photos, Archives, and Library.

- a. Objects: All items of art, ethnographic, historic, archaeological, or natural history that fall under the museum's mission statement that are accessioned into the museum's permanent collection. These objects are worthy of exhibit or hold other intrinsic value associated with the museum's mission, though they might not be on exhibit at all times, and the museum has the means to care for and store them properly. This includes both indoor and outdoor objects.
- b. Photos: The museum has in its collection and accepts photos with content that complies with its mission statement.
- c. Archives: In some instances, letters and other historic sources worthy of archival preservation have been donated to the museum. While there are



other institutions dealing with newspaper and other archival material, the museum is interested in preserving archival material specifically associated with the history of the Flathead Reservation and seeks to be a resource for research on the history and people of the Flathead Reservation.

- d. Library: While the museum does not lend out its books in a traditional library sense, it does collect historic and modern books that support its mission and makes them available to those doing research who are willing to keep the books in house. Collections resource books are not a part of this category (see below).

2. *Temporary Acquisitions (Temporary Custody)*

These items have been left at the museum to be determined whether they would be accepted or not accepted into the permanent collections. If they do not qualify for permanent collections according to the mission statement or other reasons, and with donor's written consent, they may be used for educational hands-on purposes, props, or fund-raisers to raise money for the museum. Otherwise, they are returned to the owner. Temporary Custody also refers to items left at the museum for other temporary (under 30 days) purposes, not including loans.

3. *Private Collections (Incoming Loans)*

Items which are held in private ownership but lent to the museum are considered Private Collections, or "Incoming Loans." Incoming loans are made for the purpose of either exhibit or research and are solicited by the museum. Incoming Loans offered by private individuals should first be evaluated for their use in the museum and pertinence to the mission statement, not merely as a means to obtain free storage. Should an owner value their item enough to have it preserved, they should consider donating for the benefit, education and edification of future generations. See "Loans" for more details.

4. *Non-Collection Reference, tracked (NCR)*

Items which are not accessioned into the permanent collections, but are used as exhibit props, cases, or educational items, are termed "Non-Collection Reference." This category of non-permanent collections is documented, but not treated with the same standard of care as museum accessioned for permanent collections. Though they are not a part of the permanent collection, they are an



important part of the museum's functioning, and contribute to the support of its mission statement.

- a. Educational Items: These are intended to be used by staff and visitors for programs, demonstrations and/or hands-on use, and are typically replicas. It is assumed that eventually they will no longer serve their educational purpose and will be retired. Original objects that meet the Museum mission and collection scope must be considered for the permanent collection first.
- b. Resource Library: Publications that assist museum staff in documenting collections, collections preservation, or are of topical interest to the Museum's work may not be appropriate for the permanent collection. These volumes should be cataloged and tracked for ease of use and finding. The standard of care for such publications is the same as one would find in any office or library.
- c. Books or publications that are of historical value and meet the criteria should be accessioned into the permanent collection.
- d. Props/Cases: These refer to items that have been donated or purchased as exhibit props, such as mannequins, tables, shelves, and cases, to name a few.
- e. Digital Images: Recently individuals have been wanting to share digital copies of their photos for historical preservation purposes. Such requests should be referred to the Montana Memory Project while it remains active. While these images are not accessioned, they are subject to copyright laws now and in the future. The person sharing such digital images must hold copyright and must give written permission for the museum to use images according to fair use laws with the understanding that the museum could use images online, in newsletter publications, and for exhibits. They must also acknowledge that the museum is not responsible for any change in ownership in the future, where the new owner must be made aware of such an agreement.



5. *Non-Collection Reference, not tracked*

All other items at the museum are either office supplies or equipment (camera, laptop, printer), or materials used in the Collections department for reference, preservation, or storage (shelving, boxes, acid-free paper, etc.). These items are not tracked, though there could be a supply list, and are generally restocked when used up. Some items, such as the camera, are of limited use.

C. Long-Term Collections Plan and Goals

The museum intends to continue acquiring objects of cultural and historical significance to Early Montana. It particularly seeks to increase its indigenous collections from the Flathead Reservation and those tribes within Montana who are underrepresented in its permanent collections. It continues to resolve issues found during the 2019 National Endowment for the Humanities (NEH) Preservation Assessment and ultimately seeks to become a nationally accredited museum with the American Alliance of Museums.



IV. INDIGENOUS CULTURES AND RITUAL CARE POLICY



IV. INDIGENOUS CULTURES AND RITUAL CARE POLICY

We recognize and acknowledge that Ninepipes Museum rests on the land traditionally belonging to the Selis, Qlispe and Ksanka Tribes. We respect their culture and traditions and consider it an honor to be where we are today. We revere the stewardship of the objects placed in our care and seek to share in our efforts to preserve culture and tradition for future generations.

In order to continue the efforts on the part of the Cheffs to represent two cultures that share commonalities, to repair relationships within our community, and in an effort to correct cultural errors, Ninepipes Museum has elected to create an indigenous cultures and ritual care policy in the hopes of moving forward with these relationships in a positive, equitable direction and in a spirit of cooperation with tribal councils.

A. NAGPRA Compliance

Ninepipes Museum currently complies with the Native American Graves Protection and Repatriation Act (NAGPRA) and will continue to do so. It does not accept any objects within the parameters of NAGPRA and will advise those wishing to donate items falling under the scope of NAGPRA to contact the rightful tribes to return said items.

B. Tribal Consultation

The Museum will consult with members of the Salish/Pend d'Oreille and Kootenai Cultural Committees as appropriate, as well as Three Chiefs Culture Center, and Salish Kootenai College. The Museum will seek the opinion of other tribes throughout Montana when appropriate occasions arise. More specifically, consultation will ensue in instances when new accessions are being considered and the nature of the object is in question, or when displaying items of gender or cultural sensitivity. Tribal consultation is also appropriate any time the Museum is working on projects or exhibits whose subject matter is the Flathead Reservation.



C. Ritual Care

Ninepipes Museum will do its best to accommodate those who have a cultural, tribal or familial connection to items under the museum's care. Due to the special circumstances, requests should be made in advance to allow the museum to accommodate the wishes of those involved. Requests will be addressed on a case-by-case basis. Please note that there will be limitations where safety, preservation of objects, staff availability, or other hazards are an issue.

D. Other Practices

The museum will seek to correct the longstanding tradition of calling tribes by their historic/popular names. Instead, forthcoming exhibit labels will use the traditional tribal names alongside popular historic names when indigenous cultural material is on display. This will facilitate the public learning the correct names for tribes. For example: "Ksanka [Kootenai]" or "Qliske [Pend d'Oreille]" or "Selis [Salish]" should be used when referring to specific tribes on the Flathead Reservation. When specific tribal attribution is unknown, the Museum will refer to the reservation if known or "Indigenous People" or "Native American" if not known. Other outdated or inappropriate slang will also be avoided (i.e., papoose, squaw).



V. ETHICS AND CONFLICTS OF INTEREST



V. ETHICS AND CONFLICTS OF INTEREST

Ninepipes Museum Board, Staff and Volunteers subscribe and adhere to standards of professional ethics as outlined in the American Alliance of Museums' "Code of Ethics for Museums," and are also guided by the Museums Association of Montana, and the ethics codes of pertinent disciplines in carrying out their responsibilities to the Museum, its collections, and to the public trust.

A. Board, Staff & Volunteer Policies Relating to Acquisitions

It is important that the interest of the museum, its mission, and its collections are always put first above the interest of self. Board members especially have a responsibility of loyalty to the museum. Being a non-profit institution, it is likewise important that board members, staff and volunteers do not directly benefit from their association with the museum. In order to avoid situations that may be perceived as a conflict of interest or unethical, the following guidelines should be followed (Board, Staff/Employee and Volunteer are used interchangeably and apply to all):

1. Appraisals, Valuations, and Identifications:

Donors and Lenders must provide the fair market value on objects donated or loaned to the museum, or an estimate or best guess if no value is known. They may hire an appraiser if they so desire but are required to have their collection appraised by a qualified appraiser if valued over \$5,000 and are claiming a tax deduction. In strict compliance with IRS regulations, the Museum, including its Board and Staff, does not provide appraisals nor suggest object value. If someone requests a referral for an appraiser, staff may refer them to no less than two(2) appraisers. The appraiser will be allowed access to the objects within a reasonable amount of time and by following the Museum Access Policy. The Museum should not make arrangements for nor pay for the appraisal.

If no appraisal has been performed, approved staff may provide valuations for Museum insurance purposes only, based on current market comparisons. If



museum staff must provide a value for insurance purposes on loans, it is for the period of the loan only. Should there appear to be a large discrepancy between donor/lender value and perceived/known value, the Executive Director will consult with the Board of Directors. All object values, both loans and accessions, are kept private, except as communicated for insurance purposes. Any further questions should be directed towards the museum's legal counsel or tax advisor.

Anyone coming to the museum seeking identification (cultural, material or age of objects) or information on how to care for objects should be referred to the Executive Director or Collections Manager who will direct such visitors to look for similar items on display or seek out a qualified professional. Under no circumstances are staff to put anything in writing.

2. Personal Collecting by Board and Staff

The museum recognizes that the governing board, staff and volunteers collect cultural and historic material, works of art, and other similar objects as found in the museum for their personal enjoyment. Due to their direct association with the museum, however, and their role in decision-making on various levels, staff and board members alike occupy a position of public trust; and must take great care to avoid any real or perceived conflict of interest between themselves and the museum. As such, the following guidelines must be observed (Board Member, staff and volunteer are implied wherever the term employee is used):

- a. Employees are expected to use their good judgment in determining whether their collection activities overlap with the scope of the museum's mission. It is expected that employees will be open and transparent about their collecting practices prior to hire or board nomination.
- b. No personal collection is allowed in the Museum unless the Executive Director approves this decision in the situation of personal collecting and the collection overall is intended for museum purposes. This does not apply to items on consignment.
- c. An employee who learns of an object or work of art available for donation or 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 and shall bring the availability of the object to the attention of the Collections Committee in order to give the Museum the first opportunity to acquire the object.

- d. Similarly, if an employee desires to sell from his or her personal collection an object that is likely to be of interest to the Museum for its collection, the employee is expected to give the Museum the first option to purchase the object within a reasonable time at whatever price the employee believes to be its then fair market value.
- e. If the museum offers for sale objects that have been donated but not accepted for accessions, employees will not purchase said objects until the object has been made available for a reasonable amount of time to the general public for purchase. Reasonable is considered: 1) not during the closed season and 2) one month during the open (summer) season.
- f. Likewise, if the museum is disposing of non-accessioned collections, gift shop items, or any other items in its possession by way of donation, employees will not take said items for themselves, their family members or close associates, unless the items would otherwise be thrown out.

2. *Gifts to Staff and Board Members*

Board members and employees do not individually guarantee objects for permanent collections or loans, nor should they accept for themselves any personal gifts from a person engaged in a Museum-related activity, such as, but not limited to, another museum, artist, dealer, trustee, donor, collector, or supplier of goods or services to the Museum without first discussing the situation with the Executive Director (if the person is a staff or volunteer) or Board President (if the person is the Executive Director or a member of the Board of Directors). It is important that if the gift is given for an individual's association with, or work at, the museum, then the gift should be accepted on behalf of the museum. If the gift is an object or work of art that is of the type and quality the Museum collects, consideration should be given for accession first. 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 Executive Director or the Board President in writing.



VI. ACQUISITION OF PERMANENT COLLECTIONS



VI. ACQUISITION OF PERMANENT COLLECTIONS

A. Type of Acquisition

Any acquisition, regardless of type, must follow the criteria laid out for acceptance of permanent collections below. Objects may be added to the museum's permanent collections by means of:

1. **Gifts:** Objects that are given to the Museum by the owner or an agent of the owner are considered gifts. Gifts may be tax deductible. Donors should consult IRS Publication 526 "Charitable Contributions" and IRS Publication 561 "Determining the Value of Donated Property" for legal issues surrounding charitable contributions. Staff and Board may not provide appraisals or values for donations.
2. **Bequests:** Bequests are gifts made through the legal conveyance of a will. The Museum is not obligated to accept a bequest and such acquisitions will be considered using the criteria outlined below. It is in the best interest of the Bequestor to contact the museum before they convey via will to ensure it is a collection they can accept. Objects that are received after a person's death without benefit of a will are considered gifts. The estate or original owner may be acknowledged in the credit line at the request of the donor or executor.
3. **Purchases:** Objects acquired using Museum funds are considered purchases. Objects purchased by other people or groups will be considered gifts unless the money was directly given to the Museum and the Executive Director executes the purchase transaction. In such cases, the credit line of the purchase will acknowledge the source of the gift. Any purchase initiated and/or executed by the Museum must be made in accordance with the Museum's Procurement Policy.
4. **Exchanges:** The only instance in which an exchange is an appropriate method of acquisition is when another scientific, cultural or educational institution would like to gift the Museum with an object in exchange for an item deaccessioned from the Museum's collection.



5. **Archaeological Excavation or Field Collection:** Archaeological materials acquired through legal, scientific excavation may be considered for acquisition if the history of the site meets the Museum's mission. A contract should be executed before the excavation to ensure the Museum's requirements for preservation and storage are met.

6. **Abandoned Property:** Any item(s) left at the museum in which the *owner is known* but the items are not retrieved after persistent efforts to contact the owner for a minimum of 30 days is considered abandoned property. Procedures should be followed as outlined according to Montana Law for abandoned property and the Museum Loan Act.

7. **Unsolicited Property:** Items intended for the Museum in which the donor or *owner is not known* does not have to be accepted by the Museum and may be discarded according to policy. However, the Museum acknowledges that it does not hold title to the property, and procedures for said items will be treated the same as abandoned property.

8. **Found in Collections:** From time to time, objects are found among the permanent collections that do not have an accession number. Upon discovery, a reasonable but thorough attempt should be made to determine if the object is already accessioned but has become separated from its number. If no connection to a previous accession or source can be made, best effort will be made to construe a provenance, after which they will be assigned a Temporary Custody Receipt. After 5 years, and if previous accession is still not determined, or a donor identified, the item(s) may be treated as unsolicited property and accessioned or discarded as per policy.



B. Authority to Accept and Accession into Permanent Collections

Authority for the decision to accession objects for the permanent collection is held by the majority vote of the Collections Committee. If an agreement cannot be made, the board will make the final decision. Should the value of the gift or bequest exceed \$20,000 the board must decide whether to approve the decision of the Collections Committee. The museum is not obligated to accept all or a portion of any objects of a bequest, which must first be scrutinized to ensure the objects meet the criteria below for acceptance. The process of accessioning to the permanent collection is held by the Collections Manager, or someone in which the Collections Manager has designated and has supervisory roles over in order to maintain accuracy of the process.

C. Criteria for Acceptance into Permanent Collection

1. All items accepted into the permanent collection should be relevant to the mission and collection scope of the Museum. The acquisition should have value for interpretation, research and/or exhibition.
2. The acquisition should be considered in light of the existing Museum collection. Redundancy in the permanent collection should be avoided. However, there are many different aspects to an object where style, design, material, owner, etc. may be considered that are not redundant. i.e., moccasins made by the same tribe could show change in use of material or change in design style over time.
3. Objects should generally be in good condition and worthy of display. The museum does not have the resources to conserve or treat objects in poor condition. Therefore, objects needing major conservation treatment should not be considered for future accessioning into permanent collections unless there is overwhelming significance for acquiring the object in its collection and the museum intends on seeking funding for conserving such an object.
4. The size and scope of the artifact or collection should be considered in relation to the space available for storage and/or display.



5. In general, all items should be unrestricted donations, in which there are no conditions placed on the objects being donated. Restricted donations come with unforeseeable costs and legal liabilities, many of which cannot be predicted. It is in the best interest of both the donor and museum not to restrict collections, and any talk of such should be persuaded otherwise before accepting. On the rare occasions that an acquisition is being considered with restrictions, due to its invaluable nature or rarity, the donation will first be recommended by the Collections Committee then approved by the Board, who will measure the potential costs, risks, and benefits associated with the donation, as well as its applicability to the mission statement. If at all possible, restrictions should be given time limits and be worded in language that is “recommended” rather than mandatory.
6. There is no conflict of interest with donor.
7. The Museum shall make a reasonable effort to obtain proof that the owner of a potential acquisition has the legal right to convey title to the Museum. Where multiple owners are involved, each owner must convey title.
8. Copyright should be obtained, if possible, from the rightful holder where appropriate. In the event that full copyright cannot be obtained, limited use for museum purposes should be negotiated.
9. Objects will not be accessioned in which there is any ownership by a third party (i.e., lien).
10. Under no circumstances will any item be accepted for acquisition that has been acquired by violating or potentially violating any local, state, federal or international law. If the question of legal acquisition exists, the Museum should err on the side of caution and take special care to ensure provenance and ownership. The following is a list of object types that may require special scrutiny, but should not be considered all-inclusive:



Native American Objects Subject to NAGPRA (Native American Graves Protection and Repatriation Act) The Museum does not accept repatriable Native American objects without the associated tribal consent. The Museum

shall confer with the National NAGPRA office as well as affiliated tribes when considering Native American objects with a sacred or burial nature to ensure it does not fall under NAGPRA.

Animals: The Museum will not knowingly acquire any animals, birds or parts or remains of animals or birds that violate the Endangered Species Act, the Marine Mammal Protection Act, the Lacey Act, the Bald and Golden Eagle Protection Act, the Migratory Bird Act or any other federal or state law or treaty. Where applicable, proper authority will be obtained through the appropriate organizations and proper state and federal permits will be filed annually.

War Trophies: The Museum shall not acquire any objects suspected of being war trophies without the written consent of the appropriate branch of the U.S. military or affiliated Tribe.

Archaeological Resource Protection Act, 1979 (ARPA) The Museum does not accept any illegally obtained objects, including objects illegally excavated or collected from public or tribal lands.

11. **Harmful Substances:** The museum should not accept into its collections objects that present a known health risk to its personnel or visitors. Many types of museum-worthy objects are made from components that are inherently toxic, dangerous, or hazardous or will become so in time. Some have been treated with potentially harmful chemicals such as pesticides or for preservation. Objects may contain hazardous materials and should be under careful scrutiny when deciding whether to accession into the museum's permanent collection. While advised against doing so, should they be accessioned, careful attention to safe handling and storage is crucial for the safety of employees, volunteers and visitors and may include the wearing of PPE if needed.



Objects of concern include, but are not limited to, bottles containing liquid or medication and empty bottles that may contain residue; artists' materials that contain compounds such as cinnabar and vermilion; taxidermy (prior to 1980) and ethnology collections (usually Native American objects coming from museums prior to 1970) in which arsenic, lead, and mercuric salts, DDT or other organic pesticides have been used as insecticides or preservatives; other objects presenting a safety issue may include firearms and ammunition, old glass, textiles (especially silk), art, bottled food (botulism) and cellulose nitrate film. See section on "Health and Safety" for more information.

D. Objects Left in Custody

In order to meet the goal of complete accountability for objects in our custody, Ninepipes Museum will register all objects left for identification, examination for loan, research, consideration for accession, or for object photography. This does not apply to objects already covered by the museum's incoming loan agreement. The following actions apply to objects left in custody:

1. All objects are registered using a Temporary Custody Receipt upon arrival or within five days and entered onto Past Perfect. Purpose, circumstances, and expected duration of stay are noted.
2. Objects left in temporary custody are not insured by the museum.
3. Temporary custody expires upon completion of purpose, or upon approval or denial of accession or loan; at which time the owner will be notified to retrieve the object, objects have been accessioned, or loan agreement completed, if applicable. If an object is not retrieved within 30 days, it becomes treated as abandoned property.



E. Treatment of Abandoned and Unsolicited Property

Abandoned and Unsolicited property, after reasonable efforts to contact owners (a minimum of 30 days) and after following procedures for the Montana Museum Loan Act, may be considered for accession, with the understanding that the museum may not hold full title. Items not accessioned (after completing procedures for the Montana Museum Loan Act) may be treated as though deaccessioned with the proper disposal methods in this policy followed. Legal counsel should be sought to ensure procedures are followed correctly.

For further information, refer to the Montana Annotated Code 2021; Title 22, Chapter 3, Part 5: Museum Loan Act (or visit the website):

https://leg.mt.gov/bills/mca/title_0220/chapter_0030/part_0050/sections_index.html



VII. DEACCESSIONING & DISPOSAL OF PERMANENT COLLECTIONS



VII. DEACCESSIONING AND DISPOSAL OF PERMANENT COLLECTIONS

The process of deaccessioning an object from the permanent collections should be as deliberate and careful as the accessioning process, if not more so. It is a two-part process, in which an object is first removed from the museum's permanent collection via the deaccessioning process, and then disposed of properly. Both deaccession and disposal should be treated separately so as to avoid any real or perceived conflicts of interest. The potential monetary value should never be considered as part of the decision to deaccession.

The decision to deaccession falls under the authority of the Board of Directors. However, the Collections Committee first determines whether requests and recommendations meet one or more of the criteria for deaccessioning below. The committee presents those findings to the Board of Directors, who then discuss the significance of the object, its character, legal standing, and any loss of public trust that might result from this undertaking. The Board of Directors makes the final decision for deaccession.

A. Deaccessioning

The following are reasons to consider deaccessioning an object from the museum's permanent collection:

1. The object is not relevant to the mission of the Museum or holds little value in its collection.
2. The object is redundant or is a duplicate and its qualities pose no research value.
3. The object is of lesser quality or condition than other objects of the same type in the museum's collection
4. The Museum is unable to preserve the object in a responsible manner



5. The Museum is unable to care for or store the object properly or safely; or it poses a health hazard to the public or museum staff.
6. The object lacks sufficient aesthetic merit, ethnographic or historic importance.
7. The Museum is ordered to return an object to its original or rightful owner by a court of law; the Museum determines that another entity is the rightful owner; or the museum determines that the return of the object is in the best interest of the Museum.
8. The object is missing, stolen or destroyed.

B. Disposal of Deaccessioned Objects

The Board of Directors works closely with and takes recommendations from the Collections Committee to determine the most appropriate method of disposal, with final responsibility resting on the Board of Directors. It is important to remember that in order to remain in the public trust, objects in the Museum's Permanent Collection must never be treated as a financial asset. The following guidelines should be followed for disposal and will ensure that the museum, its personnel and governing board remain ethical and in the highest regard of public trust. When considering disposal methods, the following must be considered in order:

1. Deaccessioned items should first be offered to another museum within the local region or within Montana, either for sale, donation, or exchange with a comparable piece, where the deaccessioned item aligns with its mission statement and whose policies and practices reflect a similar or greater standard of care, thus ensuring the object remains in the public domain. Other museums outside of Montana may be considered for specific tribal affiliation or historic nature of collections, or when all other museums within Montana have been exhausted.



2. Only when all other options for sale, transfer or exchange with a public institution have been exhausted should the museum consider selling the object. Public sale is preferred, and transparency of the sale is important in maintaining museum transparency.
3. The disposal of collections through sale or exchange should be solely for the advancement of the museum's mission. Any proceeds resulting from the sale of deaccessioned objects in no way shall be used for anything other than acquisition of objects for permanent collections or direct care of collections.
 - a. **Direct Care of Collections Defined:** Direct Care is the purchase of materials, equipment or supplies that would directly and substantially improve the care of objects in storage or on display that the museum normally does not have a budget for and must present a critical need for improvement in that the object condition would be greatly compromised without this intervention. Direct Care also applies to conservation by a trained professional for objects in the museum's permanent collection.
 - b. The Collections Committee makes recommendations to the Board for items to acquire for permanent collections and how to apply funds for direct care of the collections. The Board of Directors then determines whether funds are to be used for acquiring permanent collections or for the direct care of collections based on urgency of preservation needs.
4. The original intent of the donor should remain an important consideration in determining disposal methods. Where the original acquisition was subject to restrictions, these conditions must be observed unless it can be proven that adherence to those restrictions is impossible or substantially detrimental to the institution or object itself.
5. Museum personnel, the governing body, or their families or close associates, are not permitted to purchase or acquire objects that have been deaccessioned from a collection for which they are responsible.



C. Approved Methods of Disposal

1. **Donation:** where an object is donated to a non-profit institution that practices similar or greater standards of care and whose mission reflects an interest in the item or culture of the object being donated. Such institutions should honor any known restrictions on collections as nearly as possible.
2. **Exchange:** in which a deaccessioned object is donated to a non-profit institution practicing similar or greater standards of care, in exchange for receiving an object of similar value from that institution to be accessioned into the museum's permanent collection.
3. **Sale:** where the object is made available for sale or auction; with priority given to a similar type institution where the original intent of the donor may be satisfied.
4. **Repatriation:** Where a deaccessioned object is returned to its rightful owner.
5. **Destruction:** Where the object has been destroyed by natural or man-made disaster beyond any means of conservation, recognition or intrinsic value.



VIII. LOANS



VIII. LOANS

Ninepipes Museum encourages and participates in both incoming and outgoing loan programs in order to expand and enhance its exhibition program, institutional visibility, and ultimately to support the mission of the museum. The Museum usually does not accept unsolicited incoming loans, in which an individual asks to lend objects to the museum. This is to discourage providing free services such as storage, conservation/preservation treatment, and insurance, and to avoid any real or perceived conflicts of interest, or giving objects heightened value due to Museum display. Ninepipes Museum also does not accept objects on loan which do not have a clear title, are in poor condition, or that were acquired illegally.

Under the direction of the Executive Director and Collections Manager, recommendations for incoming and outgoing loans are made to the Collections Committee, who makes the decision for both types of loans. The committee determines whether objects on loan will serve one or more of the purposes stated above, meet museum standards, and avoid any conflicts of interest. In both incoming and outgoing loans, the Board of Directors is given notice of the Collections Committee decisions and where the value of the loan exceeds \$20,000, the Board of Directors must also give majority approval. Under the direction of the Executive Director, the Collections Manager is responsible for the management of all loans, including correspondence, documentation, record-keeping, handling and monitoring of all loans.

A. Types of Loans

Loans are separated into either Incoming or Outgoing Loans and Other Loans. Incoming loans are those owned by individuals or institutions that are loaned to Ninepipes Museum. Outgoing Loans are objects owned by the Museum which are loaned to other institutions and are always temporary (under 2 years). Other Loans are for objects not in the museum's permanent collection. Incoming Loans fall under one of four categories:

1. **Temporary:** Most loans fall under this category where the incoming or outgoing loan is for a short (under 2 years) period of time.



2. **Indefinite:** These loans have been improperly managed in which there is no termination date, or the owner cannot be located
3. **Long Term:** These objects have been loaned for a period of up to 5 years and are for permanent exhibits.
4. **Permanent:** These loans are intended for bequests only, where the loan will be transferred to the museum's permanent collections upon owner's death and requires the legal change of an owner's will or trust.

B. Guidelines for Incoming Loans

Ninepipes Museum will give the property on loan the same professional standard of care it gives to comparable objects in its permanent collection. Precautions will be taken to protect the property from damage while in its custody. It is understood by the Lender and the Museum that all tangible objects are subject to gradual inherent deterioration for which neither party is responsible. Lenders understand that all loans are subject to Montana State's Museum Loan Act which sets forth specific requirements that are incorporated into the Loan Agreement. Failure to follow those guidelines may result in loss of rights or title of objects on loan.

The following conditions are followed on all incoming loans unless otherwise agreed-upon in writing:

1. All Incoming Loans must be accompanied on or before receipt by a signed Loan Agreement which is binding to both the Museum and the Lender.
2. Unless otherwise agreed upon, all loans are temporary (under 2 years) and for a specified period of time, with an end date noted on the loan agreement. If no date is specified, then a reasonable period of time is assumed and sufficient notice of termination in writing in accordance with the Museum Loan Act is given to the museum by the Lender, or vice versa.



3. At the termination of the loan period and within 30 days of termination, all loans are to either be returned to the Lender or the period of the loan extended and renewed (at the discretion of the Museum). Except in special circumstances, loan renewals are not to exceed a total of 5 years. All renewals will have an updated, signed loan agreement.
4. The Lender (or Lender's agent) is responsible for notifying the Museum in writing of any changes in address or ownership. Failure to do so could compromise ownership and result in objects not being returned. The museum assumes no responsibility to search for a Lender/Owner who cannot be reached at their address of record but will send notice to the Lender/Owner only so far as is outlined by the Museum Loan Act.
5. Objects on loan will only be returned to the Lender of record and to the Lender's last known address or otherwise mutually agreed upon location in writing. Where there is uncertainty or disagreement as to who owns the objects on Loan, the Museum reserves the right to require a Lender/Claimant to establish ownership by proof satisfactory to the Museum.
6. If the Lender cannot be located at the termination of the loan agreement, the Lender or current owner (or agent) has 30 days to update the museum with the current contact information, renew the loan(at the discretion of the Museum), or retrieve the objects. The object(s) on loan will be considered an indefinite loan after 30 days of loan termination. After failure to notify the lender/owner according to the Museum Loan Act, objects on loan will be considered abandoned property and the Lender risks losing all rights and title to the objects on loan.
7. Long term loans (more than 5 years), due to the cost of exhibition, preservation, upkeep and management of objects on loan, should be avoided except on rare occasions and for specific documented purposes. An example might include its use in a permanent exhibit. Where the loaned object(s)are to be donated or bequeathed to the museum's permanent collection at the termination of the loan period or otherwise noted date or event, it will be categorized as a permanent loan until the time of bequest.



8. The condition of all incoming loans is assessed and documented upon arrival to and departure from the Museum. Evidence of damage at the time of receipt or while in the Museum's custody will be reported immediately to the Lender at the Lender's last known address.
9. Any alterations, restoration, conservation or repair to the property on loan must first receive written authorization by the Lender. To the extent authorized by the Museum Loan Act, immediate conservation measures may be taken, or the property may be immediately destroyed, if such action is required to protect other property in the custody of the Museum, or if the property has become a hazard to the health and safety of public or museum staff.
10. Should the Lender wish to temporarily remove the object on loan into Lender's custody for conservation or appraisal, sufficient notice should be given to allow the museum to make arrangements for accommodation. The temporary removal does not terminate the loan, and should the museum be unable to make a reasonable accommodation, with the approval of the Executive Director, the Lender may elect to have said conservation or appraisal performed at the museum. Lender is responsible for any cost, loss or change in condition that occurs as a result of the removal.
11. The property may not be lent to a third party without the advance approval of the Lender in writing.
12. No photographs will be taken by the Museum other than for identification purposes. Any other purposes by the Museum will have the permission of the lender in writing. It is generally understood that property on exhibit could be photographed by the general public.
13. Unless otherwise instructed in writing, the Museum will give credit on exhibit labels and any other publications to the Lender as specified on the loan agreement.



14. Shipping:

- i. Unless otherwise agreed upon, the Museum will pay for all costs in connection with shipping the property to the Museum; at loan termination the museum will arrange for and pay for return to the Lender, at the Lender's last known address.
- ii. The Lender certifies that the objects lent are in such condition as to withstand ordinary strains of packing, transportation, and handling, and is responsible for appropriate packaging and delivery methods to the museum.
- iii. The Museum is responsible for appropriate packaging and delivery methods upon return to the lender. The museum is not responsible for any damage that occurs while in the custody of the Lender, either before it is received by the Museum or upon its acceptance of return to the Lender.

15. Insurance:

- a. Property will be insured in the amount specified by the Lender on the Loan Agreement, which must reflect fair market value. If the Lender fails to indicate an amount, the Museum, with implied concurrence of the Lender, will set a value for insurance purposes only. Said value does not constitute an appraisal and is only for the period of the loan.
- b. Objects will be insured by the Museum under its regular policy subject to its standard exclusions. If the Lender elects to maintain his/her own insurance coverage, then the Museum, prior to shipping, must be supplied with a certificate of insurance naming the Museum as an additional insured or waiving rights of subrogation. If the Lender fails to provide that certificate, this failure shall constitute a waiver of insurance by the Lender.
- c. In the case of Long-Term Loans, it is the responsibility of the Lender to notify the Museum of any change in valuation.



C. Guidelines for Outgoing Loans

Objects in the museum's permanent collection may be loaned to qualified museums, galleries, historical societies, or educational institutions for exhibition or research. A qualified institution is an institution that can provide evidence of its ability to care for loaned collections in compliance with generally accepted professional museum standards as defined by the American Alliance of Museums. No loans will be made to individuals or for commercial purposes under any circumstances. No loan of permanent collections shall be made without the approval of the Collections Committee. If the value of the objects is over \$20,000 the approval of the Board of Directors is additionally required.

The conditions of Outgoing Loans of the museum's permanent collection are intended to protect the item(s) from damage and provide for its safe return. These conditions include the following terms unless otherwise agreed upon in writing:

1. When requesting a loan, Borrowers must provide information stating the name of the organization requesting the loan; the beginning and ending dates of the loan; insurance in case of loss; the method of transportation; security precautions; the exhibition site; the beginning and ending dates of the exhibit; responsibility for payment of packing and crating and transportation expenses to and from the Museum; the title and authority of the person making the loan request; and a description of the items requested for loan.
2. Only requests for specific items will be considered. Requests must be accompanied by an explanation of how borrowed items will be used and their contribution to the exhibit or research being performed.
3. Objects requested must be in clean, exhibitable, and in stable condition. With permission of the Collections Committee, an object in poor condition may be considered for loan if the borrower provides conservation using professional methods approved by the Collections Committee. Objects must be able to withstand transit, climate changes, and handling.



4. Institutions requesting a loan from the Museum must complete a Standard Facilities Report. The profile of the requesting institution as presented by the facilities report must demonstrate acceptable standards and practices in artifact exhibitions, handling, and security.
5. Before departing Ninepipes Museum, objects must be photographed, and the current condition and description documented.
6. The Borrower will furnish the Museum with a condition report and identifying photograph for each object on loan upon its arrival to the borrowing institution.
7. It is understood that no item may be cleaned, altered, or repaired in any way without written permission from the Museum's Executive Director.
8. The borrowing institution shall notify Ninepipes Museum's Executive Director immediately if there is any change in the condition, or circumstance of a loaned item. Changes requiring notification shall include any type of damage, theft, loss, or removal from an exhibition for any reason. Changes to the exhibiting facility that would alter the information provided in the Standard Facilities Report also require notification of the lender.
9. A Certificate of Insurance is required by the Museum before any loan is transported to a borrowing institution. All loaned items must be covered for property damage as well as liability for full replacement value of like kind and quality of scheduled or unscheduled fine art and artifacts. Ninepipes Museum shall be named as an additional insured.
10. Photographs of loaned items may not be taken without written permission of Ninepipes Museum. No loaned material, or any part thereof, may in any way be reproduced without the written consent of the Museum.
11. Loan agreements are for a specified period of time, usually not exceeding one year. Extensions may be considered at that time but not to exceed an additional year, and not after re-evaluation of the object's current condition and any changes to the purpose of the loan and facility where objects are



being held. Extensions of any loan agreement must be duly authorized and approved by the Collections Committee.

12. Failure to follow the loan agreement or changes to the condition of an item on loan or to the facility or purpose of the loan may subject any of the objects on loan to be recalled by the Museum. Any and all objects on loan may be withdrawn from loan if for any reason the borrower does not comply with any procedures, rules, and regulations set forth by Ninepipes Museum concerning outgoing loans.
13. Objects on loan may not be loaned to a third party at any time.
14. All objects on loan must be credited in all areas of use as being on loan from or belonging to: "Ninepipes Museum of Early Montana."

D. Other Loans

Objects not in the Museum's permanent collection that are documented as Non-Collections Reference (NCR) may be loaned to educational and other institutions at the discretion of the Executive Director and Collections Manager. These items are generally not under the same scrutiny of care. However, the Borrower must agree to prevent the items from theft and secure their safe return. A safety deposit may be required. Where an Educational Box is being loaned to a school or classroom, it is anticipated that the items will be handled under the direction of an adult and ideally not mistreated. Due to the varying nature of the borrowed items and the purposes of the loan, instructions and conditions of the loan will be decided on a case-by-case basis.

E. Repository

The Museum may act as a repository for educational or non-profit organizations on a case-by-case basis, which will depend on available storage, preservation needs, and how often the collection needs to be accessed. The museum should not act as a repository for objects that are hazardous, will need processing or regular access, where ownership is undetermined, or condition is unstable or compromised. Repositories are first assessed



and recommended by the Collections Committee then approved by the Board of Directors. Objects under repository will include a list of all items being stored and a repository agreement with the owner who carries full title, or their agent. Any fees will be determined on a case-by-case basis.

F. Offsite Transfer

The relocation of an object off the Museum premises for the purpose of conservation, preservation, photography, framing or temporary storage requires approval and documentation with the Collections Committee. This is a temporary removal, not a loan, because it is solicited by Ninepipes Museum for its own collection purposes and not for exhibition or research by another institution. This does not apply to the Emergency Plan.



IX. COLLECTIONS CARE



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The mission of Ninepipes museum requires the care for and preservation of objects in its permanent collections. These objects shall be treated, handled, exhibited, preserved and stored using best practices and standards of collection care. These standards of care also apply to objects at the museum under a loan agreement and all objects being considered for accessioning to permanent collections. Below are general guidelines for preservation including environmental monitoring, handling of collections, conservation, exhibition, storage and security, as well as inventory and documentation. Details for specific recommendations and methods can be found in Procedures.

A. Environmental Monitoring

Environmental monitoring consists of collecting data on relative humidity, temperature, and lighting. It also includes rotating objects off exhibit that may be prone to damage caused by prolonged exposure, so as to preserve the condition of the object and slow down resulting damage. The museum regularly monitors humidity and temperature in each of its exhibit rooms, basement storage rooms and collections processing area. It is seeking to change its lighting to LED lights and use dimmers/motion detectors, in areas of high concern.

1. **Humidity/Temperature:** Relative Humidity (RH) and Temperature should be kept consistent and within a range typical of local conditions. Due to Montana's fluctuation of long cold winters and short humid summers, with careful consideration to objects, it has been decided to generally seek to keep relative humidity levels between 35-45% RH. This requires the heavy use of humidifiers during winter months (generally between October and March) and dehumidifiers during summer months (generally between June-August). Rapid changes or constant fluctuations of relative humidity can adversely affect the condition of objects and artwork more than the actual humidity level itself and should be avoided.



A staff member, volunteer, or intern is assigned to monitor and record relative humidity and manage equipment as needed, under the direction of the Collections Manager. The Executive Director and Collections Manager will coordinate usage of humidifiers/dehumidifiers seasonally.

2. **Lighting:** Works of art and objects made of organic material are prone to UV damage. Objects of highest concern are original works of art, watercolors, textiles, especially silk, quillwork, and the presence of dyes and pigments. Cotton fabric can become brittle and textile dyes can fade over time with prolonged light exposure. Objects and artwork in the exhibit rooms experience the greatest light exposure from track lighting and case lighting and should be monitored with a light meter throughout the entire exhibit area annually and also upon new exhibit installation. UV filters should be installed over all existing fluorescent and halogen lighting. When at all possible, LED lights should be used. Objects critically prone to UV damage should be kept under 50 lux. Blue scale textile fading cards should be used and regularly monitored where sensitive objects are on display. Objects should be removed from display when the strips show any fading.

B. Integrated Pest Management

Pests are bugs or small animals that negatively impact and alter the condition of objects at the museum. They have historically been an issue at the museum largely due to its rural location. Mice in exhibit areas are seasonally an issue as the weather turns cold. Bugs such as earwigs can find their way into the museum seasonally and dermestids have been noted on incoming objects. Organic material is especially subject to damage by bugs and mice. Of particular concern are objects made of plant material, pelts or other fur, sinew, quill, feathers, cotton and wool.

Ninepipes Museum regularly monitors for pests, logs reported findings, and takes appropriate action towards active pest issues. Objects handled for exhibit changes or otherwise, are noted for any active pest damage and are dealt with immediately using accepted procedures. Incoming objects are checked for past and present infestation and go through freezer treatment (if noted). Sticky traps are used inconspicuously throughout the museum and checked monthly. Mice are kept at bay using traps which are checked



weekly during winter months, monthly during warmer seasons. A map shows mice and bug trap locations. A log shows where plants are kept with objects for ritual care. This responsibility is overseen by the Collections Manager or delegated to someone trained in procedures under their management. See procedures for more information.

C. Exhibits

Exhibits take time and thoughtful preparation and should be planned well in advance with the Executive Director and Collections Manager playing key roles in the planning, writing and installation of exhibits. Ideally, planning begins 1-2 years in advance with the Collections manager playing a direct role in object selection, narration, loans, materials, and installation; while the Executive Director oversees marketing, media, fund-raising and events. These activities may be delegated to volunteers and other staff who assist in these duties. Any changes to existing exhibits should involve coordination with the collections manager so as to preserve documentation and allow for appropriate collections care.

The condition of an object and the environmental conditions it will be subject to should be an important consideration of how and if an object is displayed. Lighting in exhibit halls and in cases should be at levels that will not cause damage to the object. Object condition should be such that when displayed, its current condition is not compromised. Props and mounts should not compromise object safety. Cases should allow for air circulation while not allowing pests to enter. Older exhibit cases, especially those made of wood and wood products, should be tested for outgassing, and any potential sources of outgassing sealed or replaced. Exhibit mounts, cases, mannequins and anything coming into direct contact with objects or artwork should ideally be fabricated using chemically inert materials as much as possible.

In the past, natural plants from the surrounding area have been used as props in the diorama room to promote a “life-like” experience. However, because plants are an attractant to pests, the museum is seeking alternatives to replace the real with artificial plants. Moving forward, no live or dead plants will be brought in for exhibit props. When appropriate and with permission by the Executive Director, plants specifically used for ceremony may be used in ritual care or kept with specifically identified objects. These instances will be recorded to provide for regular monitoring.



D. Food

While the Museum Gift Shop does occasionally sell food and hold meetings/events in the Wharton Gallery, those instances are isolated to the Gift Shop and food is not meant to be brought to other places in the exhibit rooms or collections storage or processing area. It is critical for the preservation of objects in the museum's collections to keep all collections storage and exhibit areas free from food and clean of crumbs and other pest attractants. Water may be brought into the collections processing area but only kept at the desk and in a tightly sealed bottle so as to prevent spilling if dropped.

E. Storage and Handling

Acid-free archival quality materials should be used for storage whenever possible. When not possible, boxes may be lined with acid-free tissue paper, Tyvek, or similar material. Protein-based materials such as wool, silk, leather and feathers, require the use of unbuffered acid-free tissue. Shelves used for object storage should be lined/padded with chemically inert material such as Tyvek, Ethafoam, or acid-free board if objects will be in direct contact with the shelf.

Gloves should always be used for handling objects. Objects are only to be handled by those who have taken the Object Handling Workshop. Guidelines taught in the workshop should always be followed. All other storage and artifact care issues are discussed under Collections Care in Procedures.

F. Conservation

Any major conservation on the Museum's permanent collections should be performed by a trained conservator for the specific material needing attention. Objects needing major conservation will not be used for exhibit and should not be considered for Incoming or Outgoing Loans. Staff should be judicious in deciding whether objects needing conservation should be handled for research, weighing out the risks and benefits of such. Currently there is no budget for conservation, but treatment by a conservator will be made available for current collections as funds permit. Therefore, objects needing



major conservation treatment should not be considered for future accessioning into permanent collections unless there is overwhelming significance for acquiring the object in its collection and the museum intends on seeking funding for conserving such an object.

G. Documentation

Thorough documentation contributes to object preservation, promotes public trust, and reduces the risk of legal issues. Thus, the documentation of all decisions regarding the permanent collections, including reasons for accepting or rejecting acquisitions and decisions for deaccession and disposal, are absolutely critical. Maintaining accurate, up-to-date and detailed records on the identification, location and condition of its collections as well as that of new accessions and incoming and outgoing loans are critical in maintaining public trust and preserving objects under the museum's care.

In addition to object description, location, condition and provenance, the museum records objects on exhibit, pest or conservation treatment, or research and publication. The following methods of documentation are practiced:

- **Hard Copies:** The museum keeps hard copies of all of its records in both an Accessions and Loan Log Book as well as individual accession, loan and contact files containing the above information.
- **Digital Records:** Detailed records are recorded on Past Perfect for database management with the above information plus object photographs for identification.
- **Other documentation:** includes exhibit mockups with drawings identifying item numbers; Object Location Change logs, Integrated Pest Management Logs, and object description/condition worksheets.

In order to preserve the accuracy and consistency of records, it is important that these records are filled out by the Collections Manager or someone acting under their direction, except for the Temporary Custody Receipt which may be filled out by any museum personnel. Entries on Past Perfect are only done by those trained in that software's use and is backed up daily (by the Collections Manager) on the shared server, weekly onto an external copy (by the Executive Director), and monthly to an off-site location (by the Executive Director).



H. Inventory

The goals of systematic inventories are to assess the condition of the collection, maintain consistent and accurate records, and create more storage space by consolidating objects in archival containers. It promotes accountability and public trust and provides feedback on security and documentation procedures. Coordinating with the Executive Director, inventory is performed by the Collections Manager with assistance from staff and volunteers. The following Inventories take place at Ninepipes Museum:

1. **Periodic Comprehensive Inventories.** A comprehensive inventory of the entire collection should be performed about once every 10 years. Due to the overwhelming nature of this task, museum personnel may choose to inventory one large room or two small rooms (there are 4 large exhibit rooms and two small basement rooms) every 2 years so as to complete the entire task every 10 years.
2. **Spot-Check Inventories.** This involves choosing 2 cases, cabinets or displays to perform a more thorough inventory during the closed winter season annually. Staff will update the catalog with current condition, making corrections to catalog location and mock-ups and adding more detailed descriptions if needed. Priority should be given to cases (displays) that need special attention, updating and care, or that haven't been inventoried in a while.

K. Health and Safety

The Museum strives to provide a safe environment for all who enter its premises and visit its grounds outdoors. The museum gift shop and exhibits are wheelchair accessible. Emergency exits are accessible from the exhibit area (1 at each corner of the East wall) and from the basement (East Storage Room), and at the top of the basement stairs. In the event of a power outage, emergency lighted exit signs direct visitors and staff to the nearest exit. Other safety precautions include:



- Fire extinguishers (qty 5).
- Emergency first aid kit (qty 1)

All safety issues should be brought to the attention of the Executive Director. Safety incidents should be reported to the Executive Director immediately. An annual risks and hazards assessment alerts museum personnel to areas of concern where they can then be mitigated and resolved.

Other hazards that are not always known or require visitors and staff to remain alert and responsible include the following:

1. **Wild Animals:** Due to the rural location of the museum, visitors and museum personnel should remain alert and use caution when outdoors on museum grounds. Wild animals and reptiles frequent the museum grounds and include bear, rattlesnake, deer, coyote, mountain lion, and an array of small mammals. When sightings of large animals of prey occur or during seasons of high frequency, the public is advised of possible threats and cautioned not to use the nature trail, or to use at their own risk if doing so. Visitors should not seek to interact with, feed or come in close contact with wild animals. The museum does not take responsibility for those who do not follow the warnings and cautions of the museum personnel.
2. **Museum Collections:** While it is not the intention of the museum to accept objects into its permanent collection or as incoming loans that present a health hazard to its personnel or visitors, many types of museum-worthy objects are made from components that are inherently toxic, dangerous, or hazardous or will become so in time. Some may have been treated with harmful chemicals as pesticides or for preservation. The general public will not have access to these items, as they are usually in enclosed cases; however, staff and volunteers handling such objects should be made aware of known or potential risks and use caution when opening cases or boxes in storage and handling such objects.
3. **Known Hazards:** If it is determined that objects in the museum's care do contain toxic or harmful substances, the Collections Manager will carry out the following: notify the Executive Director, isolate the object(s) in a way to prevent visitor and staff exposure; use a storage method appropriate for the



type of hazard; document all hazardous collections; and label hazardous collection materials both on the database and on the storage container. The Executive Director will seek the advice of a professional trained in hazardous museum materials and provide an annual tour of areas containing potentially hazardous collection materials to local fire personnel.

4. **Potential Hazards:** When funds are available, potential objects already in the museum's permanent collection should be tested for toxic substances; specifically, objects containing lead, mercury and arsenic based pigments, and those animal mounts or pelts that were treated prior to 1980. The following presents further information on objects that are most likely to come to the museum and should be carefully scrutinized before being accepted into the museum's permanent collection. If testing is not available, they should receive special handling/care and storage when and if accessioned, stored or exhibited. See National Park Service 'Conserve-O-Gram' No. 2/10 for a more detailed list. A free hotline for ACTS is also another resource. Email: ACTSNYC@cs.com Phone: (212) 777-0062.
 - a. **Firearms and ammunition:** All firearms are to arrive at the museum unloaded and clear of ammunition; cleaning prior to arrival is preferred. Handle all firearms as if they were loaded, taking care to point away from people at all times. Ammunition should be held over a surface to ensure that if dropped it will not ignite. Proper handling methods, including the use of gloves, are to be strictly observed. Ammunition and firearms are to be stored separately from each other in a secure, locked area, and always in a securely locked case when on display.
 - b. **Mounted Specimens and Pelts:** Animals treated prior to 1980 may have been treated with arsenic and mercury compounds; organic pesticides, such as DDT, may have been applied as pesticides to inhibit insect attack. These substances are dangerous and can cause severe skin irritation or be inhaled and present a health risk causing other toxic symptoms. Proper health and safety procedures are important, and objects should first be tested to ensure they do not contain arsenic or other pesticides before being accepted as an object for



handling. Until determined, the animal/pelt should be covered in a plastic bag so as to avoid the dust particles becoming airborne, and museum personnel should wear full PPE, including gloves, respirators and eye protection, when handling the objects.

- c. Native American Objects: Many types of inherently toxic substances are used in ethnographic materials. Burial artifacts were sometimes colored with red lead, white lead, cinnabar, and other toxic minerals and pigments; poisonous seeds were used as decoration on clothing and in jewelry; spears and knives may be coated with poisons; objects may be contaminated with pathogens that can cause disease; a vast array of chemicals and fumigants containing DDT, mercury, lead, arsenic or other heavy metals were once used as pesticides and preservatives in museums for ethnographic and archaeological objects and present serious concerns today. Objects known to have come from a museum or private collection, or suspected of having harmful substances, as well as those colored with pigments, should be tested whenever possible. If suspected, guidelines for safe storage and handling of hazardous materials should be followed until deemed safe for public exhibition.
- d. Lead and other corrosive materials Lead is one of the most hazardous materials, and has severe toxicity to humans, which can enter the body through ingestion, inhalation, and absorption. Lead is rarely used today due to its toxicity but can be found in older items such as pewter dinner- and cookware, belt buckles, ammunition, miniature figures and toys, children's jewelry, lead statues, and was even once a component in bronze sculptures. The museum should caution against accepting objects into its permanent collection that contain lead, but follow safe handling and storage procedures, for items accepted into its permanent collections or as loans that are critical to supporting its mission.
- e. Mold. Mold develops when too much moisture is present and is a serious health concern. Every effort should be made to limit exposure to it. Personal protective equipment (PPE) including a disposable



respirator (N95 or N100), disposable gloves and unventilated goggles should be worn when handling moldy objects. People with allergies or those with asthma should not be in contact with affected material or where the mold infestation is located. Typically, mold has not been an issue in the museum due to its dry winters. However, staff should remain alert to potential breakouts, for example around the sump pumps, or diorama room where humidity can get high during the summer. Objects containing mold should not be accepted into the museum's permanent collection or as an incoming loan. If found in the collections, and the threat is limited to 1-2 objects, they may be sealed in a bag and frozen until dealt with by a conservator. For larger mold problems consult with an OSHA professional or Industrial hygienist.



X. PROPERTY PROTECTION AND INTELLECTUAL RIGHTS



X. PROPERTY PROTECTION AND INTELLECTUAL RIGHTS

A. Security

1. *Building Security*

Building security consists of exterior and interior locking doors, a motion sensor alarm system, and keys/alarms/hardware that limits access to various parts of the museum and its collections. Collections storage rooms are locked when not in use, exhibit cases are equipped with keys, special hardware and some alarms, and exhibit areas are roped off where alarms may be triggered. Only the Executive Director and Collections Manager will have access to collections storage and case keys. The Museum has exterior doors consisting of 2 public access doors and 4 emergency exits, with public access open during business hours. Personnel with keys to the exterior doors include the Executive Director, the Collections Manager, Founders Bud and Laurel Cheff, two board members, the Bookkeeper and volunteer coordinator responsible for opening the museum. Only the Executive Director, Founders, Collections Manager, Bookkeeper and Volunteer Coordinator have access to turning on or off the alarm. Exhibit and Storage Rooms are locked when approved personnel are not at the museum (see below).

2. *Access to Collections*

- a. Exhibit Area and Gift Shop: The exhibit area and gift shop are available equally to all public during open hours of operation seasonally (generally March through October) with payment of an entrance fee to exhibit areas. Entry during closed hours may be scheduled with the Executive Director.
- b. Basement (general gift shop storage): Staff members and volunteers may access this area for work-related purposes and during normal work hours under the direction of the gift shop supervisor or Executive Director.
- c. Basement (collections processing area): This area is only used for processing incoming collections and loans, as well as any work under the nature of collections management. Documents are stored here as well as objects in Temporary Custody. Therefore, due to its limited size and staff availability,



only employees/volunteers who are working directly with the collections should be in this area; all others wishing to enter or use this area should coordinate with the Collections Manager.

- d. Basement (Collections Storage: East and North rooms and vault) These rooms are only to be accessed by the Executive Director (ED), Collections Manager and staff members working under the direction of either for collection purposes only. Founders may access this area with prior notification to the ED, and Board members may access this area with prior notification, and when accompanied by the ED or Collections Manager or Founders. All other requests to view or photograph this area will be coordinated with the ED and Collections Manager. Such access may be limited by policy, space and staff availability, or care and security of the collections. No objects will be brought into these areas without the knowledge of the Collections Manager. Guidelines for handling objects and recording any changes to locations must be followed.
- e. Permanent Collections Not on Display: Non-museum personnel may make requests to view specific objects from the permanent collections for research. Objects will be made available so far as policy, space, staff availability or care and security of collections permit. Requests must be made for specific items and coordinated well in advance with the Executive Director and Collections Manager. Depending on space and other factors, objects may be brought to the Wharton Gallery or collections processing area. Where access involves publication, research, reference or photography, researchers must follow the Museum's rights to reproduction policy and clearly credit the museum as belonging to "Ninepipes Museum of Early Montana."
- f. Documentation: Personal information on staff, donors, lenders, and other individuals associated with the museum, as well as object valuation and location are not shared to the public or press.



B. Insurance

Permanent collections are insured while on museum premises, in transit, and while in custody of borrowers. Incoming loans are insured by the museum while on museum premises or in transit to the museum unless the lender waives this requirement. The Executive Director will verify that objects in transit are insured appropriately, whether it is through the shipping carrier or a rider with the insurance company. Objects left in temporary custody at the museum (no loan agreement or accession number) will not be insured.

The Collections Manager will ensure the Executive Director has updated values of new accessions and loans annually, and the Executive Director will keep insurance updated with those values annually. Staff should immediately report all damage or loss to the Executive Director or Collections Manager as soon as discovered.

Insurance Company: Payne West

C. Intellectual Property

1. Rights and Reproduction

The use of images or reproductions of Museum objects for research, exhibit, publication, programming, and publicity purposes is subject to copyright laws and rights of reproduction and Fair Use Laws. In order to make its collections more widely accessible to the public, and in support of our mission to use collections for the education and enrichment of all, we encourage the public to view and request photographs through our online catalog. Digital, 2-dimensional or 3-dimensional reproductions are not allowed without the written permission of the Executive Director. Commercial use by others is not allowed under any circumstances.

These provisions apply to all objects in which the museum owns full title and copyright. All other objects, including those on loan, are subject to copyright laws and no reproductions may be permitted without owner's written consent.



2. Copyright Laws

Copyright is the protection provided by laws of the United States to the authors of “original works of authorship” and includes literary, artistic, and other intellectual works. Under Section 106 of the 1976 Copyright Act, the owner of the copyright generally has exclusive rights to the following:

- the right of reproduction.
- the right of adaptation.
- the right of distribution.
- if the work is of such nature, the right of performance; and
- if the work is of such nature, the right of display.

Before the museum may give permission to reproduce any object or photo, staff must first be able to prove that Ninepipes Museum holds the copyright or has the right to grant such permissions from the copyright holder. If the museum is unsure as to who holds copyright, permission will not be granted.

3. Photographing of Collections

In all instances, photos may not be taken without approval by the Collections Manager or Executive Director. Existing digital images of objects belonging to the museum may be requested for a one-time, non-commercial, personal use (including research) through our online catalog. The purpose of the request must be stated. There is a minimal fee for lengthy requests. No photos of loaned items or those in which the museum does not hold full title or copyright, will be taken or shared without the owner's consent. All photos of permanent collections must be credited to: “Ninepipes Museum of Early Montana.” The following additional policies apply:

- a. General Public: In the interest of collection preservation, it is requested that photographs and videos not be taken of items on exhibit. General public may request a digital copy of any objects found on the online catalog.
- b. Research Purposes: If existing images are not adequate, objects on exhibit or in storage may be photographed during museum hours for research, pending approval by the Collections Manager who will coordinate with the Executive Director.



- c. Publication Purposes: If existing images are not adequate and publication of new or existing images of objects or exhibits is intended:
- i. Requests should be made in writing describing the purpose and use of the photo, as well as the number of copies that will be published if applicable.
 - ii. Written permission must be obtained from the Executive Director, which grants the one-time non-exclusive publication use.
 - iii. Permission to publish does not include the rights to reproduction for any other purpose, including reprints or future additional copies without specific written permission by the Board of Directors.
 - iv. Publication must include a credit line with the verbiage clarifying ownership by: "Ninepipes Museum of Early Montana "
 - v. Ninepipes Museum will receive a complimentary copy of the publication when completed. If publication is online only, a link to its reference will be shared with a link directing the public to the museum's website.

In all instances, photo requests will take approximately 2-3 weeks to respond; any applicable fees will be communicated at that time. Photography is subject to staff availability, condition of object(s), or disruption of exhibit or any other risk to collections. Exposure of collections and exhibits to light or other hazards, will be minimized and may be cause for refusal of a request to photograph. An object may be subject to restrictions if prohibited by law, is culturally sensitive, or is restricted by loan agreement, copyright, or other intellectual property rights.

4. *Electronic Use*

Text, image, audio or visual files and other content on the Museum's website, including its online catalog, is the property of Ninepipes Museum of Early Montana and may be protected by copyright and other restrictions. Additionally, other individuals may own content on those websites which may be subject to copyright



laws. Ninepipes Museum expressly prohibits copying any protected materials on its website and catalog, except as implied for the purpose of fair use laws.

5. *Fair Use Defined*

Use of copyrighted objects or images for certain purposes without infringing on copyright protections associated with those objects or materials is considered "Fair Use". There are four criteria that must be considered when determining whether the use of an object or image is protected under Fair Use. Section 107 of the U.S. Copyright Act states:

"In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include:

- a. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes,
- b. The nature of the copyrighted work,
- c. The amount and substantiality of the portion used in relation to the copyrighted work as a whole, and
- d. The effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors."

D. Risk Management

1. *Disaster Plan*

Emergencies can be a threat to safety, life, museum collections or to the facility housing the collections. They can happen with or without warning and may be human or naturally caused. The length of the emergency can be brief or long-term and they may occur in a single incident or a series of incidents. Some emergencies will have very similar responses while others may be unique for their circumstance. The first 72 hours of an emergency are critical for the safety of



human life, but also the collections. The purpose of the Disaster Plan is to provide for a quick and orderly response that increases safety to museum personnel and reduces risk to its collections. While one can never be fully prepared for every instance, the following are possible types of emergencies that could happen in or around Ninepipes Museum:

Cyber Crime; Disruptive Individual; Earthquake; Explosion; Fire; Hazardous Materials Spill, Exposure, Odor, or Gas Leak; Medical Emergency; Mold Outbreak or Pest Infestation; Power Outage; Severe Weather; Suspicious Package or Item; Suspicious Person, Vandalism or Theft; Active Shooter; Threat (verbal, physical or bomb; in-person or by phone); and Water Leak or Flood.

The following is a basic generalized disaster plan. Over the next several years the Museum will be developing a more formal disaster plan with specific response to the above emergencies. The Disaster Plan consists of 3 levels: Prevention, Response and Recovery.

- a. **Prevention:** Not all disasters can be prevented, but potential damage can be reduced by proper planning and assessing and mitigating any risks or hazards before they occur.
 - i. Risk Assessment. In order to prevent some emergencies, a Risk Assessment survey will be completed annually to identify and mitigate any hazards and potential risks. This is best performed by the Executive Director with the help of a Board Member prior to seasonal closure.
 - ii. Training: Museum personnel should be trained in fire extinguisher use and familiarized annually with the locations of fire extinguisher, first aid kit, emergency contact lists and emergency exits, as well as evacuation and emergency procedures. Emergency contact numbers and evacuation routes should be placed in a conspicuous place on all 3 floor levels.
 - iii. Communication with First Responders Annually: The Executive Director should communicate annually with the fire/sheriff's department regarding museum closure schedule, first priority



protocol, museum emergency procedures, and any known hazards at the museum.

- b. **Response:** This phase is a reaction to the occurrence of a catastrophic disaster or emergency. It includes the coordination and management of resources (including personnel, equipment, and supplies). Measures are taken for the safety of life and property. Procedures in the forthcoming Emergency Plan are carried out for specific emergencies (listed above).
- i. When an emergency occurs, the museum will immediately notify the appropriate emergency responders (911 if applicable). The Executive Director will be notified immediately following communication with emergency responders. Those directly involved should be prepared to receive and follow instruction from emergency personnel. A primary assessment will be made (this should only take minutes) to assess the safety of all guests/personnel, the safety of the museum's collections and the safety of the building.
 - ii. If applicable, a staff member will be directed to clear the museum of all guests in the exhibit halls or evacuate the building entirely. If the urgency requires, first priority items may also need to be immediately relocated, either to another room or another location. This will be communicated to emergency responders and the Executive Director. In the chain of command, the Executive Director will coordinate with the Lead Emergency Responder in communicating all decisions that affect the museum's collections.
- c. **Recovery:** This phase includes the activities that continue beyond the emergency period to restore critical community functions and begin to manage stabilization efforts. The recovery phase begins immediately after the threat to human life and/or the collections has subsided. The goal of the recovery phase is to bring the affected area back to some degree of normalcy. If the condition of any collections were affected by the emergency and/or the response to it, the stabilization, recovery, and possibly relocation of collections must be addressed immediately. It also demands the presence of a trained specialist who can immediately assess the condition of each object



and who can determine the most appropriate action to take based on the object's susceptibility to damage. This is a task for a qualified conservator who can make immediate, practical decisions about salvaging the collections.

If Relocation is deemed critical for the safety of collections due to fire/smoke or water damage, the Executive Director in coordination with the Collections Manager will communicate instructions for relocation.

- d. **Relocation and Salvage:** This happens when it is determined that it is safer for objects to be relocated rather than remain in place. Objects of First Priority will be removed to a predetermined location. Salvage occurs when objects have been damaged but are determined to be recoverable by a trained professional.

First Priority is based on the following object criteria:

- Associated with significant Individual(s), Event(s) in the Mission Valley or Montana
- Rare or irreplaceable objects or works of art recognized as:
- High Monetary Value
- Critical to the Museum's Mission
- On Loan to the Museum
- High Frequency of Use
- High Interpretive and/or Educational Value
- High Research and Scientific Value
- Accession and Loan Log Books and Records

Note: while items on consignment in the gift shop may be deemed high value or belonging to someone else, they are not held by public trust nor under a loan agreement and thus of a lower priority than museum collections or loans. Their priority should be considered based on its importance to the community or rarity and is on a case-by-case basis.



XI. RESOURCES



XI. RESOURCES

Books

A Legal Primer on Managing Museum Collections, by Marie C. Malaro and Ildiko Pogany DeAngelis. 2012, Smithsonian Books

A Practical Guide to Museum Ethics, by Sally Yerkovich. 2016 Rowman and Littlefield International, Ltd

Museum Governance: Mission, Ethics, Policy, by Marie C. Malaro. 1994 Smithsonian Institutions Press

MRM5: Museum Registration Methods 5th Edition by Rebecca A. Buck and Jean Allman Gilmore. 2010, The AAM Press.

Things Great And Small: Collections Management Policies, by John E. Simmons. 2018 American Alliance of Museums, published by Rowman and Littlefield

Websites

National Park Service Museum Handbook:

<https://www.nps.gov/museum/publications/handbook.html>

Preventive Conservation Guidelines for Canada:

<https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections.html>



XII. APPENDIX



The following procedures and forms are not part of the policies but used to support administration of the Collections Policy and provided in a separate binder to be found in the collections department as outlined below.

A. PROCEDURES

Procedural Summaries

Temporary Custody and Potential Donor

Accessioning Procedure

Deaccessioning and Disposal Procedures

Loan Procedures: Incoming and Outgoing

Collections Care Procedures

New Collections Volunteer/Employee Orientation and Object Handling Workshop

B. FORMS

II. **Administrative and Personnel Functions**

- Collections Committee Agenda

IV. **Indigenous Culture and Ritual Care Policy**

- Ritual Care: List of Items

VI. **Acquisition of Permanent Collections**

- Temporary Custody Receipt
- Potential Donor Questionnaire
- Proposed Accessions Worksheet
- Request to Bequest or Promised Gift
- Deed of Gift
- Collections Register

VII. **Deaccessioning and Disposal**

- Proposed Deaccession Worksheet
- Recommended Disposal Worksheet
- Release of Deaccessioned Items



VIII. Loans

- Proposed Loan Worksheet
- Incoming Loan Register
- Incoming Loan Form
- Release of Items
- Report for Contacting Lenders
- Standard Facilities Report
- Proposed Outgoing Loan Worksheet
- Request for Repository Services & Agreement
- Condition Report

IX. Collections Care

- Environmental Monitoring Log
- Rodent Monitoring Log
- Pest Strip Monitoring Log
- Location Change Log
- Exhibit Inventory Log
- Exhibit Mock-Up Sheet
- Known Hazards On Site

X. Property Protection

- Request for Access to Collections
- Access to Collections Log
- Photo Request and Permissions Log
- Damage Log



C. POLICY AMENDMENTS, REVISIONS & REVIEWS

Part I - This table provides an overview and history of policy changes in this manual.

PART I RECORD OF POLICY AMENDMENTS AND REVISIONS			
Date	Policy ID, Topic and Title	Registrar Approval	Effective Date



Part II - Photocopy the following page template (Policy Change) to record information and details for individual policy changes. One policy change per form.

PART II: INDIVIDUAL POLICY AMENDMENT AND REVISION		
POLICY ID – Sect., Page #, Heading, Sub- heading	Description of Change	Version DATE NOTED IN MANUAL
REVISION DATE	REVIEWED BY	DATE
EFFECTIVE DATE	APPROVED BY	DATE

PART II: INDIVIDUAL POLICY AMENDMENT AND REVISION		
POLICY ID – Sect., Page #, Heading, Sub- heading	Description of Change	Version DATE NOTED IN MANUAL
REVISION DATE	REVIEWED BY	DATE
EFFECTIVE DATE	APPROVED BY	DATE



Part III - In the first 3 years, the collections policy will be reviewed annually for compliance and other revisions. Thereafter, the policy will be reviewed and renewed every 3 years. Refer to the Policy Amendment and Revision table above.

PART III: POLICY REVIEW SCHEDULE				
	Version	Reviewed by Collections Mgr	Presented to Board & ED	Approved by Board & ED
YEAR 1 (2023)				
YEAR 2 (2024)				
YEAR 3 (2025)				
YEAR 6 (2028)				
YEAR 9 (2032)				