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## The Smithsonian Institute Smithsonian American Art Museum registration internship

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THE SMITHSONIAN INSTITUTE  
SMITHSONIAN AMERICAN ART MUSEUM  
REGISTRATION INTERNSHIP

Internship Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Arts  
in  
Arts Administration

by

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B.A. University of New Orleans, 2001

May 2003



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REPORT  
2003  
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## ABSTRACT

This detailed report of a registration internship at the Smithsonian American Art Museum includes an organizational profile of the Smithsonian Institute, the Smithsonian Institute Affiliate Program, and the Smithsonian American Art Museum, a description of the activities performed during the internship, an analysis of a volunteer management challenge, a proposed resolution to the volunteer management challenge, and a discussion of the short and long term effects of the internship. The duties and expectations of volunteers, the staff preparation for volunteers, and the empowerment of volunteers are important aspects of the analysis and resolution of the volunteer management challenge.

## INTRODUCTION

The following report gives a detailed analysis of a nine week internship at the Smithsonian American Art Museum through the Smithsonian Institutes Affiliation Intern Partnership Program which is governed by the Smithsonian Institute. First, an outline of the Smithsonian Institute, the Smithsonian Institution Affiliations Program, and the Smithsonian American Art Museum is given. These sections will include the organization's history, mission and goals, management structure, funding and select programs. Second, is a detailed description of the internship, including the intern's and the organization's desired outcomes, responsibilities of the intern, and the sub-departments of the Registrar department in which the intern worked.

The third section analyzes a volunteer management challenge found in the organization at the time of the internship: it did not adjust its volunteer program for more knowledgeable interns from the affiliate programs. Not having an adjusted program led to insufficient workloads, low responsibility levels, and unsatisfactory employee /intern relations. Following the analysis of the volunteer management challenge is a recommendation for the resolution of the challenge.

The conclusion of the report contains a discussion of the short and long term effects of the intern's contribution to the organization and the results of recommendations made to the organization.

## CHAPTER ONE: PROFILE OF ORGANIZATION

### Smithsonian Institution

#### *History*

The Smithsonian Institution was established in 1846 with funds bequeathed to the United States by James Smithson, a prominent English scientist who never visited this country. James Smithson, born in 1765, was the son of Hugh Smithson, the Duke of Northumberland, and Elizabeth Hungerford Keate Macie of Bath, England.

Documents indicate that Smithson, known in his early years as James Lewis Macie, was born in France. In 1786, he graduated from Pembroke College, Oxford. The following year, he was admitted as a Fellow of the Royal Society. For most of his life, Smithson elected to travel in Europe, residing frequently in Paris where he included in his circle of friends many of the scientists of the day. By 1802, his identification of a specific zinc ore resulted in its being named *smithsonite* in his honor.

#### *Mission*

Smithson died in Genoa, Italy, on June 27, 1829. His nephew was named to receive the whole of his estate with the exception of a small bequest left to a loyal servant. The will specified that should the nephew die without heirs the balance of the legacy would pass “to the United States of America to found at Washington, under the

name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge.” In 1835, the nephew died without children, and the United States became heir to the great fortune of \$508,318.

For ten years the halls of the Congress reverberated with debates concerning the interpretation of the will. Was this institution of learning to be library? A school? An experimental farm? Should it be an observatory, a laboratory? Unable to agree, Congress completed an act of establishment in August 1846, providing for a multifaceted organization involved in research and dispersal of academic finds.

Today, the Smithsonian Institution is an independent federal establishment devoted to research, public education, and national services in the arts, science, and history. The Smithsonian has no one location. It is composed of sixteen museums in Washington, D.C., and New York City, and numerous offices and research facilities in the United States and Panama.

The Smithsonian Castle was designed by the architect James Renwick, Jr., and constructed between 1847 and 1855. When it opened, it had a public exhibition area, offices, laboratories, and sleeping quarters for scientists. Today, the Castle houses the Smithsonian Information Center and administrative offices.

### *Management Structure*

The chief executive officer of the Smithsonian is the Secretary. There have been eleven secretaries since 1846. Lawrence M. Small was installed as the Secretary on

January 24, 2000. The Board of Regents governs the Smithsonian, and is composed of the Vice-President, the Chief Justice of the Supreme Court, three members of the Senate, three members of the House, and nine citizens. Each museum and office has its own director and staff. The central administration is headquartered at the Castle. The Institution employs 6,400 workers, 5,000 volunteers, and 650 interns yearly. An organizational Chart of the Smithsonian Institution is seen in Figure 1.

### *Budget*

The Smithsonian Institution's federal budget falls under the Department of the Interior's appropriations bill. For fiscal year 2000, the federal appropriation was \$438 million; for fiscal year 2001, the federal appropriation was \$454 million; and for fiscal year 2002, the appropriation is estimated at \$497 million. This includes funding for most salaries, expenses, and research programs. It also funds the repair and restoration of existing Smithsonian buildings and the construction of new buildings. The Smithsonian is also supported by trust funds (derived from endowments, donations from individuals, foundations, and corporations) and revenues raised from membership programs, a web-based and mail-order catalog, museum shops, food services, and the Smithsonian Institution Press.

# Smithsonian Institution

## Board of Regents

Under Separate Boards of Trustees  
 John F. Kennedy Center for the Performing Arts  
 National Gallery of Art  
 Woodrow Wilson International Center for Scholars

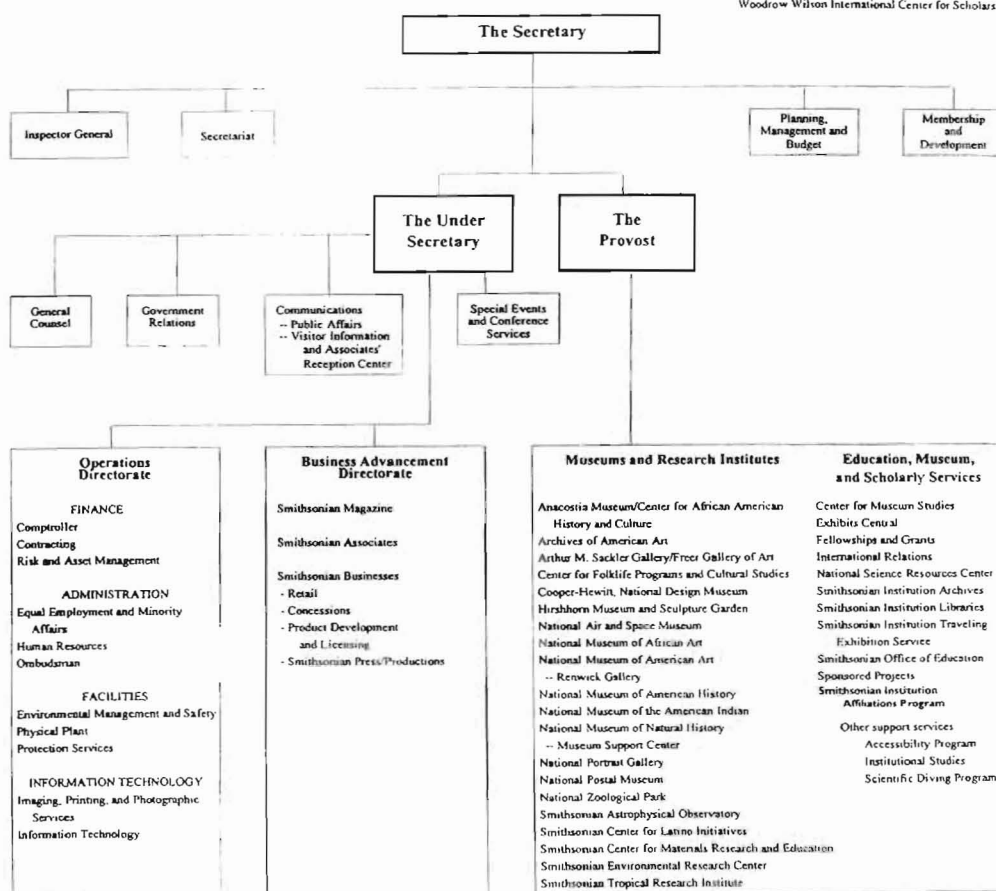




Figure 1. Smithsonian Institution Organizational Chart

*Programs*

The Smithsonian Institution provides programming through its many different organizations:

Museums on the Mall

- Arthur M. Sackler Gallery
- Arts and Industries Building
- Freer Gallery of Art
- Hirshhorn Museum and Sculpture Garden
- National Air and Space Museum
- National Museum of African Art
- National Museum of American History
- National Museum of Natural History
- National Museum of the American Indian (opening 2004)
- S. Dillon Ripley Center, International Gallery
- Smithsonian Institution Building (The Castle)

Museums off the Mall in Washington, D.C.

- Anacostia Museum and Center for African American History and Culture
- National Portrait Gallery (reopening 2004)
- National Postal Museum
- National Zoological Park
- Renwick Gallery of the Smithsonian American Art Museum
- Smithsonian American Art Museum (reopening 2004)

Museums in New York City

- Cooper-Hewitt, National Design Museum
- Gustave Heye Center of the National Museum of the American Indian

Research Centers

- Archives of American Art
- Center for Folklife and Cultural Heritage
- Conservation and Research Center, Front Royal, Virginia
- Smithsonian Astrophysical Observatory, Cambridge, Massachusetts
- Smithsonian Center for Latino Initiatives

- Smithsonian Center for Materials Research and Education, Suitland, Maryland
- Smithsonian Environmental Research Center, Edgewater, Maryland
- Smithsonian Marine Station at Fort Pierce, Florida
- Smithsonian Tropical Research Institute, Panama

#### Education and Outreach

- Office of Fellowships
- Smithsonian Asian Pacific American Studies Program
- Smithsonian Center for Education and Museum Studies
- Smithsonian Early Enrichment Center
- Smithsonian Institution Affiliations Program
- Smithsonian Institution Traveling Exhibition Service
- The Smithsonian Associates

#### Libraries and Archives

- Smithsonian Institution Archives
- Smithsonian Institution Libraries

#### Administration and Support Services

- Accessibility Program
- Architectural History and Historic Preservation
- Office of Equal Employment and Minority Affairs
- Office of Exhibits Central
- Office of Human Resources
- Office of Imaging, Printing and Photographic Services
- Office of Information Technology
- Office of International Relations
- Office of Physical Plant
- Office of Policy and Analysis
- Office of Product Development and Licensing
- Office of Public Affairs
- Scientific Diving Program
- Small Business Opportunities
- Visitor Information and Associates' Reception Center

## Smithsonian Institution Affiliations Program

### *Mission and Goals*

The goal of Smithsonian Affiliations is to establish meaningful relationships with communities by working through local museums and cultural institutions to maximize the cultural and educational benefits that both the Smithsonian and the affiliate can impart on the community.

### *History*

Created by the Smithsonian Board of Regents in the Fall of 1996 to offer nonprofit cultural and educational organizations the opportunity to have greater access to Smithsonian collections and resources, the Smithsonian Affiliations continues to draw the Smithsonian closer to all of America.

Established as a result of the overwhelming response from community leaders following the Smithsonian's 150th Anniversary Traveling Exhibition, the program's mission is to make the extensive Smithsonian collection more accessible to the American people by lending artifacts to museums and cultural institutions across the country.

In addition to borrowing objects from the Institution's collections, many affiliates are incorporating the outreach services the Smithsonian offers for curriculum development in local schools, lectures, traveling exhibitions, workshops, study tours and similar programmatic activities. The Smithsonian also shares with affiliates staff expertise in areas of conservation, collections care and exhibition development. Additionally, a Smithsonian affiliate may use the tag line, "in association with the Smithsonian Institution" with the organization's name.

### *Management Structure*

The Smithsonian Affiliations Program is housed under the Smithsonian Institute with its own director, J. Michael Carrigan, and a professional full-time staff including Affiliations Coordinator, Program Manager, Senior Design and Production Specialist, Program Assistant, Professional Development Coordinator, Administrative Assistant, Administrative Officer, and an External Affairs Coordinator.

### *Funding*

The Smithsonian Affiliations Program is funded through the Smithsonian appropriations budget, annual fees paid by the affiliate to the Affiliate program, and through reimbursement of costs incurred in developing the affiliate's project. This may

include, but not be limited to, such fees and expenses as insurance, packing and shipping, crate construction, appraisals, photography, framing, copyright clearances, installation/de-installation, security, and travel.

### *Programs*

The Smithsonian Affiliations Program has many different outreach initiatives such as Smithsonian Affiliations National Conference, an Affiliations Website, Affiliates-Only Web Site, Affiliations On-Line Discussion Groups, and Smithsonian Affiliations Exhibit Program.

The educational initiatives of the affiliate program include the Smithsonian Affiliations National Fellowship Award, the Smithsonian Affiliations On-site Staff Training and Development Opportunities, the Smithsonian Affiliations Visiting Professional Program and the Smithsonian Affiliations Intern Partnership Program.

### Smithsonian American Art Museum

### *History*

The Smithsonian American Art Museum is the home of the largest collection of American art in the world. Its holdings—over 37,500 works—represent the most inclusive collection of American art of any general museum today, reflecting the nation's ethnic, geographic, cultural, and religious diversity.

The nation's first federal art collection, it predates the 1846 founding of the Smithsonian Institution.

The Museum is located in the historic Old Patent Office Building in Washington, D.C., where inventors such as Thomas Edison obtained title to their work. The building also served as a hospital for wounded soldiers during the Civil War, and in March 1865 it was the site of Lincoln's second inaugural ball.

The museum's roots go deep, representing three hundred years of American artistic achievement and paralleling the nation's own cultural development. Today, Gilbert Stuart, Thomas Cole, Mary Cassatt, Winslow Homer, Edward Hopper, Jacob Lawrence, Georgia O'Keeffe, and Helen Frankenthaler are among the familiar artists featured in the museum's galleries.

The collection began modestly in 1829 when a Washingtonian named John Varden set out to form a permanent museum for the nation with his collection of European art. At first, the art was placed in a room he added to his own house near the U.S. Capitol.

In 1841, Varden's collection was displayed in the newly constructed Patent Office Building—coincidentally, the museum's home today. Along with Varden's works came Varden himself as "curator" of the newly created "National Institute" for

government-owned artistic and historic items. Paintings and sculptures shared exhibit space with the Declaration of Independence and Benjamin Franklin's printing press.

The establishment of the Smithsonian in 1846 eclipsed the prestige of the National Institute, which later disbanded. By 1858, many items on view at the Patent Office Building were moved a few blocks to the newly completed Smithsonian Castle. But a destructive fire there in 1865 further dampened the Smithsonian's initial reluctance to build cultural collections. For the rest of the century, most of the artwork was placed on loan to the Library of Congress and to the Corcoran Gallery of Art.

A turning point in the history of the collection came in 1906. That year the probated will of Harriet Lane Johnston, an art collector and niece of President James Buchanan, forced an important decision in a federal court: the recognition that the Smithsonian's collection formed a "National Gallery of Art."

Coined during a national art-collecting boom, the official name soon attracted major gifts. Highly prized were diverse artworks owned by John Gellatly and American impressionist paintings and Barbizon landscapes collected by William T. Evans

Still, the question lingered: where to house these growing collections? In 1910, they were placed in a specially designed gallery in the Smithsonian's new U.S. National Museum Building, where they remained for nearly six decades. Space, however, was always at a premium, leading the gallery's second director to take an ingenious approach

to the problem by forming an exceptional collection of the smallest type of American paintings, portrait miniatures.

Plans to build a permanent home for the museum on the Mall came and went, among them a prize-winning modernist structure that shocked federal officials. The competition had been organized after Andrew Mellon gave his European-focused art collection to the nation in 1937 with the stipulation that his new museum be called the "National Gallery of Art" in emulation of the National Gallery of Art in London.

To comply with Mellon's wishes for a National Gallery of Art to house his European collection, the Smithsonian museum known as the National Gallery of Art for thirty-one years was renamed the National Collection of Fine Arts. It was given a new mission based on New Deal idealism: to promote the work of living artists and to build a national audience.

The interest in historic preservation after World War II ultimately was responsible for giving the first Smithsonian art museum a new home—and preserving a national architectural treasure. In 1957, a bill was introduced in Congress to tear down the elegant Old Patent Office Building to make way for a parking lot. Deteriorated but still one of the purest examples of Greek Revival architecture in the nation, the structure was saved when Congress turned the building over to the Smithsonian. In 1968, after an extensive interior renovation, the museum opened to the public.



In 1965, The Renwick Gallery became a component of the museum, specializing in American crafts.

The collection began to grow as never before, including a gift from S.C. Johnson of important works by Stuart Davis, Hans Hofmann, Franz Kline, and Georgia O'Keeffe. Hundreds of paintings associated with New Deal projects as well as studies for post office murals were transferred to the museum. More than 1,300 artworks by William H. Johnson, an African American who painted in Europe before returning to the United States and adapting a consciously primitive style, were acquired in 1967.

In 1970, the National Collection of Fine Arts initiated a research program in American art with a resident community of scholars and specialized resources of inventories, indexes, image collections, and an outstanding library. The National Portrait Gallery and the Archives of American Art, located in the same building, help make this the premier center for the study of American art.

In 1980, by an act of Congress, the National Collection of Fine Arts was renamed the National Museum of American Art.

Illustrative of the museum's diversity are other collections acquired in recent years: the extensive Herbert Waide Hemphill, Jr., collection of historic and contemporary folk art; major collections of both abstract and realist art from the 1920s–1950s; a trove

of abstract works by the late Washington color-school artist Gene Davis; photography, including large-scale works; and a premiere collection of modern craft art.

Today, the Smithsonian American Art Museum stands as witness to a commitment to the diversity of American art and to the understanding, enjoyment, and preservation of America's great visual achievements.

#### *Mission and Goals*

The Smithsonian American Art Museum is America's first federal art collection, dedicated to the enjoyment and understanding of American art. The Museum celebrates the extraordinary creativity of our country's artists, whose works are windows on the American experience.

#### *Management Structure*

The Smithsonian American Art Museum is a very large organization with many different departments comprising the museum staff. These departments include Office of Museum Director, Administration, Curatorial, Educational Programs, Exhibition Design and Production, External Affairs, Development, Information Technology, Publications, Registrar and Collections Management, Art Information Resources, and the Renwick Gallery. An organizational chart for the Smithsonian American Art Museum can be seen in Figure 2.

The Office of Registration and Collections Management handles all aspects of collection management. The Smithsonian American Art Museum's collection comprises over 37,500 paintings, sculptures, prints, drawings, photographs, crafts, and decorative art objects dating from the colonial era to the present. Specific responsibilities of this office include documenting the permanent collection; storing, inventorying, and cataloguing all objects in the collection; packing and shipping all artwork; arranging incoming and outgoing loans for acquisition and exhibition programs; coordinating touring exhibitions; photographing art objects; and granting rights and reproduction privileges.

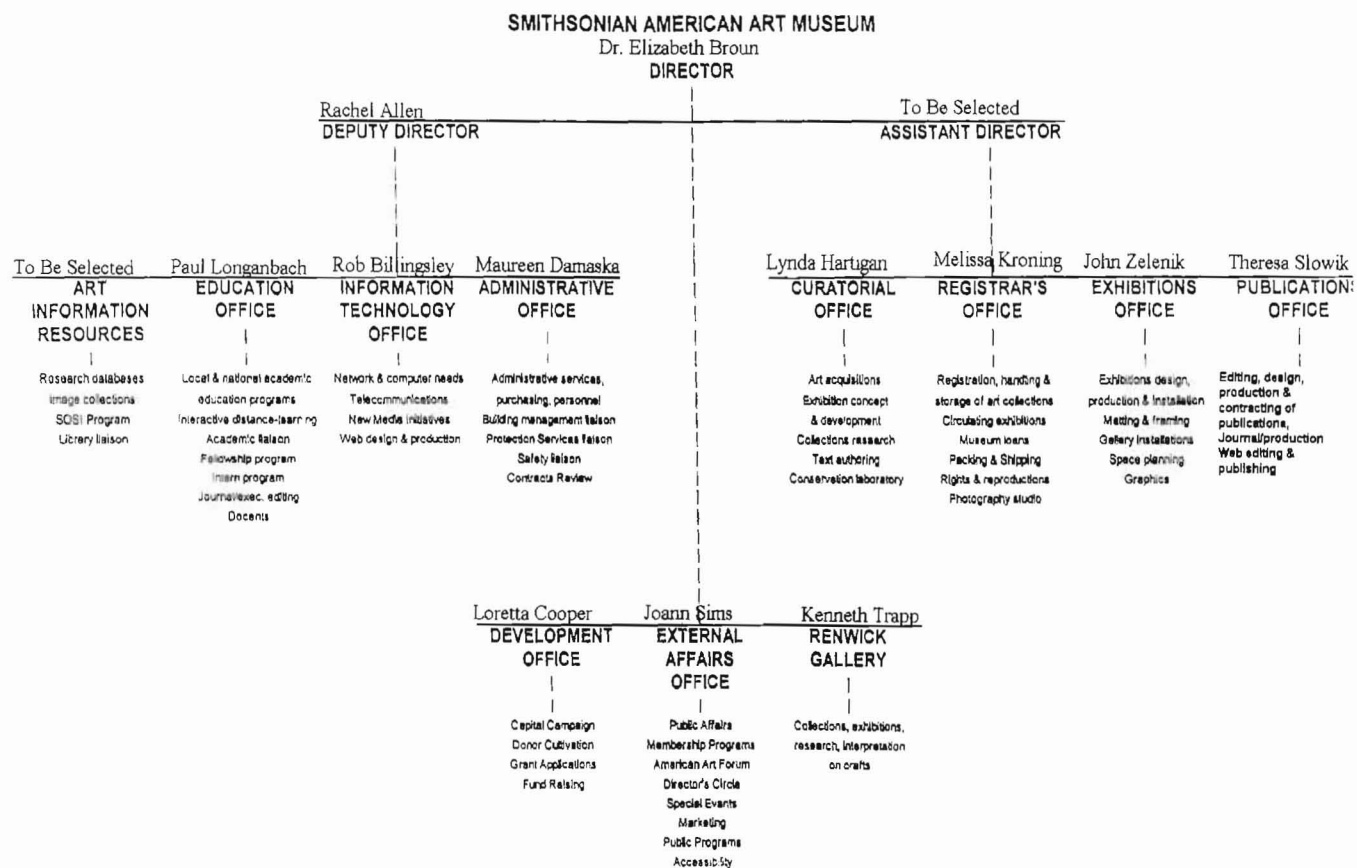
#### *Funding*

The Smithsonian American Art Museum (SAAM) receives funding from the Smithsonian Institutes appropriations budget and from its own fundraising activities. These include membership campaigns, a museum store, and a newsletter. Also included in the fundraising are trust funds derived from endowments, donations from individuals, foundations, and corporations.

#### *Programs*

SAAM utilizes inventive measures to complete their educational mission while the museum's building is being renovated and restored. "House Calls" sends museum professionals to lecture offsite, complete with art reproductions and hands-on activities. House Calls serves groups in the metropolitan Washington, D.C., area—including schools, camps, senior citizen centers, and other community organizations.

Figure 2: Organizational Chart for the Smithsonian American Art Museum



Additionally, SAAM educational department offers an American Art Virtual Classroom to which visitors to the website can enroll. It offers a W. H. Johnson teacher's guide, and created the New Media Learning Environments on the internet. These and other lecture series offer a wide variety of learning while the collection is in long term storage.

## CHAPTER TWO: DESCRIPTION OF INTERNSHIP

### Desired Outcomes

#### *Intern*

Since June 2001, the intern had been working with the Chief Curator at the Ogden Museum of Southern Art performing many of the duties of a registrar at The Ogden Museum of Southern Art. The intern had been assisting the Chief Curator as he worked to establish a detailed inventory system through which donations were finalized and loans facilitated. These processes were the groundwork for a more formalized system of collection management that would be implemented in the spring of 2003. The intern hoped that her organization and commitment could only be improved upon with an internship at the Smithsonian Institution.

“Registrars [also known as collection managers] are responsible for organizing and maintaining the records of the objects or specimens in a collection. The records require using specialized software that now includes digital images, to manage the databases for each object. Registrars maintain information on when, how and where an object was obtained, inventory numbers and storage location, information on its condition and any conservation that has taken place, if the object was loaned to another museum - how it was packed and shipped, and insurance information. Registrars oversee the loans of objects including packing shipping, negotiating insurance coverage, handling

customs procedures and may also travel with the object and security personnel when it is on loan. Registrars work very closely with curators, conservators and collections people. Most have degrees in the field appropriate for the museum and have learned on the job. All have very good administrative and organization skills.”<sup>1</sup>

The internship at the Smithsonian American Art Museum has assisted the intern in becoming more aware of the professional regulations and standards practiced at the Smithsonian Institution. She hoped to be placed in a challenging environment where registrar processes are intensified. She wanted exposure to and experiences with manual and computerized documentation, loan processes, administrative functions such as quality management, and an overview of risk management including insurance coverage, and ethical and legal issues pertaining to the Registrar position including copyright, appraisals, and tax issues. A main area of concentration was collections management where she was exposed to numbering, marking, handling, photography, packing and crating, storage, and preventive care.

The skills that were developed during the Smithsonian internship were immediately put to work upon her return to the Ogden. The intern assisted the Chief Curator and Registrar in continuing to finalize donations, facilitate moving the complete collection into a new, larger facility, exhibition placement, and oversight of the digital photography of the collection. The collections management system will be used to filter

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<sup>1</sup> [www.si.edu](http://www.si.edu)

information from the database to wall labels and to the Ogden Museum of Southern Art website.

The intern's time at the Smithsonian, she had hoped, was to be filled with the challenging and relevant issues of a registrar so that upon her return, those skills could be applied as The Ogden Museum of Southern Art moves into its new facility.

#### *The Ogden Museum of Southern Art*

The Ogden Museum of Southern Art is a relatively young organization with many of the usual positions not yet created as of December 2001. This includes the position of the registrar. As the grand opening date approaches, so does the time when their major donor, Roger Ogden, will generously give the museum a collection of 1100 artworks. Over the past years, the staff of the Ogden Museum has been working to expand the museum's collection beyond this initial bequest through other donors. Their efforts have been rewarded with an impressive collection.

As of that time, however, there was no registrar to formally accession these pieces into the permanent collection. The situation was magnified when one considers the ongoing and incomplete construction processes for the permanent home of The Ogden Museum of Southern Art. The move to the new facility will require excellent record keeping and organization. With the intern's training at the Smithsonian American Art Museum in the Registrar Department, she could return to New Orleans with a better



understanding of registration duties and help to facilitate the move to the newly constructed Goldring Hall and the newly renovated Taylor Library.

Additionally, a major factor in the affiliation with the Smithsonian Institute is the ability to borrow items from their collection for the upcoming grand opening. The Smithsonian American Art Museum has many items that fit into the Ogden Museum's mission of presenting Southern American Art. Hopefully, the intern will also be working with other interns and professionals from other affiliate museums and begin to forge relationships with them that will benefit both the Ogden Museum and other affiliate partners.

### *Smithsonian Institute*

The Smithsonian Affiliations Intern Partnership Program's goal is to promote professional growth and development while mutually benefiting the intern, the Smithsonian Institute and the affiliate museum. Drawing upon the vast resources of the Smithsonian, interns gain practical experience and skills in the museum field and develop lifelong professional networks. The program is open to college and graduate students whose academic backgrounds and career aspirations lie in the museum field. Students sponsored and pre-approved by an Affiliate spend ten weeks during the summer working full-time (40 hours /week) at the Smithsonian on a project designed to assist with an Affiliate's own endeavors. A variety of lectures, behind-the-scenes tours, and

social gatherings complement the interns' stay. Following their time at the Smithsonian, interns return to the Affiliate organizations in their own local communities to assist Affiliate staff part-time (12-15 hours /week) for up to four months, typically during a fall academic term. Interns in this program receive stipends jointly funded by the Smithsonian Affiliates Office and the sponsoring Affiliates. Appendix A illustrates the intern schedule from June 3 to August 2, 2003.

### Responsibilities

#### *The Museum System*

Becoming acquainted with The Museum System collection management software was the intern's first and most important task, in that the software was to be utilized for the duration of the internship in each sub-department. Learning TMS was a goal for the intern, the Smithsonian Institute and the affiliate museum so that the intern could concretely grasp the necessary computer and recording skills that are essential in a registrar position.

The Museum System (TMS) is a database designed specifically for museums, and is also used by corporate and other collections. Nine fully integrated modules maintain all aspects of collections management in one comprehensive, relational database. TMS manages exhibitions, catalogues, events and shipments, records and publishes complete information on cataloguing, conservation, location, documentation, provenance and

more. The program provides an intuitive interface for querying any field in the database, combining unlimited search criteria. The built-in security system enables full control over access to content.

TMS integrates several time-saving tools that can speed data entry and ensure the accuracy of information:

- Automatic conversion of dimensions (between inches and centimeters) and of currencies
- Automatic lookup of names from central authority, to ensure they are always entered consistently
- Function keys allow you to enter strings or blocks of text with one keystroke
- Clone entire records to create range of new objects
- Cut and paste text from one field to the next using standard Windows

TMS allows users to view data in a number of ways:

- Label copy: one image with brief information about the record
- Lightbox: viewing twelve images at a time
- List: text only display
- List with images: four records at a time with image
- Data entry screen

TMS can be configured to suit the organizations needs without complicated programming. Options include:

- Re-labeling any field name
- Creating custom data entry forms for the Objects module, using the integrated Forms Designer
- The Configuration Utility lets you manage query lists and control user profiles

- Multimedia support is an integral part of TMS, integrating a variety of media files, such as digital and physical images, sound files, film clips, word processing documents and spreadsheets. An unlimited number of media files can be attached to any record. TMS includes an image viewer, which allows the organization to view a selection of images simultaneously, to compare them on screen and to zoom in and out.

All modules are interlinked, allowing the organization to relate objects to an unlimited number of people or organizations, media records, etc. Objects can be linked together, and the organization can determine the nature of the relationship (i.e. parent-child or peer-to-peer). Relationships between modules are laid out simply and graphically on the Related tab of the Objects module. The organization can also navigate between modules easily by using a Related menu, available in all data entry screens.

TMS offers several options for searching. One can query any field in the database, sort query results and save the searches. At any time, one can use wild cards, and one can always search on free text fields. The program has several search functions:

- Find: go directly to a record by number, title or maker name
- Query Assistant: walks one through a search step-by-step, allowing one to modify or change the search criteria as you go
- Advanced Query: allows Boolean search arguments and saving queries.

The Museum System integrates the leading Windows report writer, Crystal Reports, to create an infinite number of forms. This powerful tool makes it possible to generate lists and summaries of any fields in the database, to print these with images or to export them into other file formats. Gallery Systems provides over 50 standard reports, which users can modify and re-link to any form within the software. Reports include: object lists, mailing labels and standard accession and loan forms. With special training, users can create their own reports.

TMS is one of the most utilized collection management software programs on the market. The intern, thus, developed a skill that will serve her throughout her career. For a full listing of The Museum Systems client list, please refer to Appendix B.

#### *Behind-the-scenes tours*

Throughout the summer internship, there were mandatory behind-the-scene tours of the Smithsonian Institute facilities and lectures by Smithsonian Institute employees. These events served to introduce the interns to new career opportunities and an occasion to network and ask questions to Smithsonian employees. Some of these

events included “Careers at the Smithsonian Institution” with speaker Tom Lawrence, Recruiter for the Smithsonian’s Office of Human Resources; US Peace Corps recruiter, Behzad Roohi spoke about opportunities for service in the Peace Corps; Intern Ice cream Social where interns get to meet other interns at different museums in the Institute; UC Capital Guided Tour; Dumbarton House Tour – a Federal Period Historic House Museum in Georgetown and an opportunity to speak with the Curator and Educator; and a Grant Writing Workshop which covered the basics of preparing and understanding the grant process from proposal to award.

As an affiliate sponsored intern, the student was also invited to attend the annual Smithsonian Affiliations National Conference and to be recognized by the Smithsonian American Art Museum, The Ogden Museum of Southern Art, and the Smithsonian Institute at an award presentation. This opportunity further allowed the intern to network within the museum community, specifically those also affiliated with the Smithsonian in order to help facilitate loans and programming in the future between organizations.

There were also scheduled activities within the Smithsonian American Art Museum that the intern was required to attend. These included an Orientation Day with all SAAM interns; a full SAAM staff meeting held in the Grand Salon of the Renwick Gallery regarding a curatorial update of recent acquisitions; a behind-the-scenes tour of the Renwick Gallery lead by the Operations Manager, Ellen Myette; lunch and “Round

Robin” discussion for an exchange of information about the various departments in which the interns were working; meeting with Claire Larkin, Senior Exhibition Designer, to discuss and show slides of the on-going renovation of the Old Patent Office building; and a workshop with Dr. Betsy Broun, Director of the Smithsonian American Art Museum.

As an added experience, the Smithsonian Folklife Festival was on the National Mall for demonstrations, food and entertainment pertaining to the theme “The Silk Road: Connecting Cultures, Creating Trust” for two weeks in July. This allowed the intern an opportunity to see a multi-million dollar festival focusing on the similarities and differences of many different cultures.

#### Sub-Departments within the Registrar Department

##### *Rights and Reproductions*

The Smithsonian American Art Museum has a structured process for requesting reproductions of images in their collection. First, all requests must be submitted in writing for photographic material and/or permission to reproduce images of works from the collection of the Smithsonian American Art Museum to the Office of Rights and Reproductions. The requests must include all of the following information:

- Artist, title, and accession number (if known) of work

- Photographic material needed
- Intended use (personal, study/scholarly, lecture, or publication)

Personal use consists of using the image for viewing, displaying, or storing in an album or other storage system for later viewing, and does not include multiple reproduction publication in any format, commercial exploitation, or inclusion of the image on a personal web site.

- Information about the publication including medium, title, author, publisher, print run, retail price, etc.

Secondly, SAAM uses the Rights and Reproductions department as a revenue producer and charges a fee for the use of their material. There may also be a charge if the requested object has not yet been photographed. Following is SAAM fee structure for both photographic charges and reproduction charges:

Photography fees:

4 x 5 inch color transparency	
6 month rental	\$60 (for publication)
3 month rental	\$30 (for personal use)
8 x 10 inch black-and-white photograph	\$10
35-mm colorslide	\$5
<b>new photography (if necessary)</b>	



2D object	\$75
3D object	\$100

Reproduction fees:

<u>Medium</u>	<u>Color*</u>	<u>B/W</u>
Print publication		
inside image	\$50	\$25
cover image	\$200	\$100
CD-ROM	\$100	\$50
web site	\$100	\$50
exhibition panel	\$50	\$25

Further guidelines include that all color reproductions must be made from color transparencies to insure a quality reproduction. All publication fees are for print runs under 5,000 and all CD-ROM fees are for print runs under 1,000. Web site permissions are for one year. For larger print runs, the Rights and Reproductions Office at SAAM refers requests to a hired firm, Art Resource, who handles all commercial requests for reproduction.

There are a variety of conditions and contract agreements to handle the diversity of reproduction requests. These include a standard conditions form that is printed on the reverse of each agreement, a contract for black and white photography material, a

contract for black and white slide photographic material, a contract for color transparency photographic material, a contract for color transparency photographic material for study purposes, a contract for photographic material for a wall panel in an exhibition space, a contract for reproduction material for a CD-ROM, a contract for reproduction permission in an editorial, and a contract for reproduction permission on a website.

The Smithsonian American Art Museum can grant this permission to third party requestors because they hold a non-exclusive license agreement for most of the items in the collection. This agreement gives the museum the right to reproduce the work for archival, documentary and educational purposes, including without limitation exhibition and research; in catalogues, databases, print and electronic publications including web sites, prepared by or under the authority of the Museum to promote its collections, exhibitions and educational purposes; for publicity in connection with the Museum's collection and exhibitions in which the Work appears; and for postcards, posters, Smithsonian calendars, copy prints, slides, video, film, and television.

The agreement also allows the Museum to authorize third parties to reproduce the Work on behalf of the Museum and may permit borrowers of the Work to reproduce the Work, provided that such reproduction is solely for the purposes stipulated in the first paragraph. In no event may the Museum reproduce or authorize others to reproduce the work in, or in connection with, commercial or merchandising

products or services, except as specifically set forth above, whether or not for sale, without the artist's prior written consent. Appendix C-1 through C-7 includes all of the aforementioned contracts, a sample license agreement between an artist and the Smithsonian American Art Museum, and a sample cover letter that accompanies the license agreement to further explain the terms to the copyright holder.

#### *Painting and Sculpture Storage*

The painting and sculpture storage for the Smithsonian American Art Museum is housed in Landover, Maryland approximately 20 minutes from the Administrative offices at the Victor Building in Washington, DC. A major factor in that location is the availability of space and the lower cost of storage per square foot in the Maryland area in comparison to metropolitan Washington.

The Smithsonian American Art Museum's building is currently under construction and renovation and thus closed to the public. The entire collection is in high-density storage at the facilities in Landover. High-density storage is when items are packed very compactly for long term storage. These items, however, still need to be somewhat accessible for the numerous traveling exhibitions exhibiting now and in the future and for museum loans at other institutions.

The storage has an intricate numbering system for each bay of storage and for each of the individual artworks. The registrars had to develop a system that allowed them to vacate the Old Patent Office Building, move the items to storage, move to a

new storage facility, and then to move back into the Old Patent Office building once the construction process is over.

The system they devised was to create bin boxes (boxes that could hold between four and 10 items), insert a safe amount of items in that box and record the accession numbers of those pieces, and then assign a number to the bin box. This system allowed the staff to track only the bin boxes and not every single item in the collection, thus reducing the work load and the opportunity to make an error.

Additionally included at the storage facilities in Landover is the Packing and Shipping Department. These staff members' responsibilities include tracking the movement of objects within the museum organization and outside of the institution such as museum loans, congressional loans, conservation trips, etc. Appendix D illustrates the request for shipping services, Appendix E demonstrates a Shipping Invoice, and Appendix F presents a Catalogue Report. These forms are a sample of those used to further assist the staff in keeping track of items in the collection.

#### *Graphic Arts Storage*

The Graphic Arts Storage vault is located in the main administration building, known as the Victor Building. It, thus, has a more permanent home in which to settle after the move from the Old Patent Office Building.

The staff there utilizes an automated storage system that greatly enhances the storage space in that area. The storage unit has been labeled for artwork location purposes which benefit the security of the artworks and efficient retrieval of the artwork.

The intern assisted in this department for a total of 40 hours. During that time, she experienced many different duties. First, the intern was asked to assist Ginny Treanor, the graphic arts assistant, in inventorying a section of the automated storage mentioned before. This exercise allowed the intern to learn the proper methods of storage in these intricate storage bays and how to correctly note their location.

Secondly, she was asked to complete receipts for incoming objects. The Smithsonian American Art Museum had just received a donation of color-tinted photographs, most still in their original frames. The intern completed the receipts for approximately 30 objects, successfully addressing the entire collection. Appendix G illustrates the receipt for incoming objects used by the intern.

She was then asked to complete condition reports for these photographs. The suggested method for successfully documenting the condition of the images was to photocopy the images that were included in the appraisal document on a black and white photocopy machine. Then, with a red pencil, note any flaw or defect of the object on the photocopy. On the reverse of the photocopy, further explain the fault in writing. The intern also achieved completion of this task.

Finally, a large donation (150 total) of Sully prints was being accessioned into the museum's collection. But before that could be done, condition reports must be completed for recording purposes. In order to make this record keeping more efficient, the intern was suggested to utilize the photocopier for this project also. Every information line on the condition report that would not change with each individual

print was filled in before copies were made. For example, the artist's name, artist's birth date, the series of the prints, the date of inspection, were inserted onto the document. Because of the large number of artworks and their similarity in style, photocopies were also made of the artworks from a manual given to the museum by the artist.

The intern completed this project at the end of her week in the Graphic Arts Storage and the remainder of the task was to be completed by the other intern in the registrar department. The intern was told that her preparation for the cataloguing greatly increased the speed at which the other intern could complete his task.

#### *Renwick Gallery Exhibitions*

The Renwick Gallery, as mentioned before, was the only outlet the museum had as a permanent resource in Washington, DC while the Old Patent Office Building was undergoing renovations. The Gallery, therefore, was consistently occupied with exhibitions. The week that the intern was scheduled to work at the gallery, many tasks were underway.

The intern was schedule to work with Kelly Johannes, the assistant registrar for loans and Renwick Exhibitions. Her duties consisted of administrative and supervisory roles. The intern began the week "shadowing" Ms. Johannes. After a time, the intern realized and suggested that she could be more helpful if she were to work with other

staff members in the Gallery who were de-installing a traveling exhibition and report to Ms. Johannes on a regular basis throughout the week. This suggestion was approved.

The employees from the painting and sculpture storage were assisting the exhibition department in de-installing the grand salon to make room for the upcoming exhibition of George Catlin's work. The intern was happily accepted to the de-installation crew and assisted them until the grand salon was empty of all artwork.

A second project that was being undertaken that week at the Renwick Gallery was the de-installation of the Turned Wood exhibition that was located on the first floor of the gallery. The intern further assisted the painting and sculpture employees in packing and crating the delicate wood sculptures. This experience allowed the intern to view custom crating methods and, further, permitted her to work with the registrar from the lending institution. The intern feels as though the week at the Renwick Gallery was the most rewarding during the entire internship, in that she was allowed to go beyond the typical "summer intern" duties and become an important member of the de-installation crew handling art objects and preparing those objects for a new destination.

#### *Permanent Collection Documentation*

Sandy Levinson, the permanent collections record keeper, assigned the intern to help consolidate and confirm entries that were made into The Museum System (TMS). There were several artworks accessioned in one donation with very different credit lines. The intern researched the original acts of donation to access the proper credit line for each of those artworks and completed a change of information form. This form is used

as formal documentation to support the change in the collection software and is also forwarded to the curatorial office, the exhibition office, and the publications office so that they may too update their records. Appendix H presents the change of information form used by the intern.

#### *Outgoing Loans to Museums*

The sub-department of outgoing loans to museums is a part-time position within the Registrar department. This employee, Alison Fenn, is responsible for approving and denying request for loans to an institution, monitoring those approved loans, and securing their retrieval after the loan period expires. In order to make the decision on whether the institution will be approved is twofold. First, the reputation of the potential borrowing institution must be favorable in regards to their past dealings with the Smithsonian's objects. If there was an event that was deemed unacceptable, this would be noted in the institutions file.

Secondly, the institution must submit a current facility report that describes in detail the museum's security, layout, fire plan, staff, past exhibitions and loan agreements, loading dock, building materials, location of art storage and crate storage, etc. If both of these requirements are met, the loan would likely be approved. Appendix I is a facility report, which is supplied by the American Association of Museums and is utilized nationally to uniformly report on a museum's facility.



*Exhibition and Tours*

The intern was originally scheduled to work again with the painting and storage employees at the offsite storage facility in Landover, Maryland. She requested, however, to be assigned to Valerie Ficklin, the assistant registrar for exhibitions and tours, because traveling exhibitions are a main interest of the intern. This request was approved.

The intern assisted Mrs. Ficklin in organizing the schedules for the upcoming traveling exhibitions. The intern made a spreadsheet in Microsoft Excel to illustrate the timing of each of the eight traveling exhibitions, denoting traveling time, installation and de-installation time, exhibition time, and time spent in storage. This was used as a quick reference so that Mrs. Ficklin would know where each exhibition was at a quick glance.

Secondly, the intern was allowed to evaluate the facility reports for each of the borrowing institutions and was given permission to follow-up with any questions for the institutions via the telephone. This task was very empowering for the intern. She felt as though this task addressed her skill level as an experienced museum worker. Appendix J-1 and J-2 present a Graph Exhibition Schedule and Appendix K illustrates a blank Traveling Exhibition Worksheet.

### CHAPTER THREE: VOLUNTEER MANAGEMENT CHALLENGE

#### Affiliate Program Interns

Affiliate program interns are those individuals who have been nominated by an affiliate museum to participate in an internship at the Smithsonian Institution for a period of nine weeks to better learn the skills necessary to successfully run a museum. Most, if not all, of the individuals sent during the summer of 2002 had experience working in a museum, as did the UNO intern. The intern was sent to Washington, DC already possessing a multitude of skills in the registration field and wanted to expand and improve upon her knowledge. Unfortunately, not all of the staff in the Registrar department of the Smithsonian American Art Museum was prepared to work with an intern who was previously trained in many aspects of registration, and thus, denied her of the opportunity to further her knowledge.

Specifically, in the rights and reproductions department, the intern was asked to research the copyright holders for specific works produced in association with the Works Progress Administration during the 1930's. The intern began with internet research but soon discovered that the research could not be complete without contacting leads directly over the telephone. This request to contact persons via the telephone was denied and the intern was forced to leave a great deal of research incomplete. The intern believes that this lack of empowerment has an effect on both the intern and the staff member.

Additionally in the rights and reproduction department, the intern was assigned to complete and send license agreements to requesting applicants. The intern was not allowed to work independently on that project even after a period in which she demonstrated that this task was within her skill level. The intern identifies this as an issue of participation of staff members in the assignment of volunteer duties, i.e. the job design process, which will be discussed in further detail.

Many of the employees in the registrar department became aware, after spending time with the intern, that her experience enabled her to accomplish more than the average intern. They then adjusted their expectations and assignments to her level. This, however, was done towards the end of the intern's time in that sub-department and then she had to move on to another sub-department, not being allowed to take full advantage of the opportunities in the original sub-department. The intern believes that this illustrates a lack of communication between the volunteer manager, the staff members, and the intern herself.

To further illustrate this point, the intern, as mentioned earlier, was assigned to work with the painting and sculpture offsite storage employees. The initial job design was to simply shadow these employees day-to-day without any hands-on experience or instruction. After learning of the intern's ability to handle works of art some weeks later, she was then allowed to assist in the de-installation of an exhibition at the Renwick Gallery. This information was readily available on the intern's resume and project

description. Had the staff members been better informed, the intern believes that her time in that sub-department could have been put to better use.

## CHAPTER FOUR: CHALLENGE RESOLUTION RECOMMENDATION

### Volunteering

People volunteer for many reasons in nonprofits arts organizations. The intern was looking to gain specific knowledge in certain areas of a registration department at the Smithsonian Institution. She desired to complete this internship for reasons identified by Thomas Wolf in Managing a Nonprofit Organization in the Twenty-First Century. He states that volunteers donate their time for a variety of reasons, some of which include:

- Learning about a field. Some individuals who have an interest in a particular field see volunteering as an excellent way to learn more about it, particularly if training and learning opportunities are built into an organization's volunteer program. Those who want to learn about foreign countries, current events, religious traditions, the arts, or a host of other fields can do so through volunteering.
- Developing professional contacts. In some organizations, volunteering can put one in touch with important members of the community. Some people use volunteer jobs as a way to make contacts that may lead them to clients or other kinds of business or professional associations and opportunities.
- Getting training /experience. For some individuals, a volunteer position is a route to finding a paying job. Young people, people who have been out of the labor force for some time, or people wishing to change professions will

sometimes use volunteer opportunities as a way to further these personal goals. They may learn a task, gain a marketable skill, or secure a recommendation for future employment.<sup>2</sup>

The intern participated in the Smithsonian Affiliate internship for all of those reasons listed by Wolf. She desired that, throughout the duration of the internship, she would learn further about the registration field, develop professional contacts that she and the Ogden Museum of Southern Art could benefit from, and receive specialized training and experience.

The Smithsonian Affiliate Internship Program is interested in volunteers for non-economic motivations. “The leadership of a nonprofit organization may enlist volunteers to interject a more vibrant dimension to commitment and caring into its relationships with clients; or the goal may be to learn more about the community, nurture closer ties with its citizenry, stimulate useful feedback and advice, and strengthen public awareness and support.”<sup>3</sup> It participates in recruiting volunteers because its goal is to establish meaningful relationships with communities by working through local museums and cultural institutions to maximize the cultural and educational benefits that both the Smithsonian and the affiliate can impart on the community. The interns are utilized to promote professional growth and development while mutually benefiting the

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<sup>2</sup> Wolf, Thomas. Managing a Nonprofit Organization in the Twenty-First Century. Simon & Schuster, Inc.: New York, 1999.

<sup>3</sup> Connors, Tracy Daniel, ed. The Volunteer Management Handbook. John Wiley and Sons, Inc., New York, 1995.

intern, the Affiliate, and the Smithsonian. Drawing upon the vast resources of the Smithsonian, interns gain practical experience and skills in the museum field and develop lifelong professional networks.

### Job Design Process

The job design process consists of surveying or conducting personal interviews with employees to ascertain key factors about their jobs and to make them aware of the potential contributions of volunteers. This interview or survey should focus on identifying the aspects of the job the employee most enjoys, most dislikes and those tasks that they lack sufficient time or expertise to complete.<sup>4</sup> These tasks would then be evaluated along with the skills of the volunteer in mind to appropriately match the tasks to the person.

As mentioned previously in the overview of the Smithsonian Institute internship, the intern felt as though the staff was not aware of her skills although the information was on hand. Volunteer management protocol suggests that “[s]ince employees often lack background information regarding the assistance that volunteers might lend to them and to the agency, the survey or interview should provide resource material regarding the volunteers, such as a listing of the jobs or functions that nonpaid staff are already performing in their agency or similar organizations.”<sup>5</sup> The intern believes that had her

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<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

resume been more carefully reviewed by the relevant staff members, her time and talent would have been better utilized.

In order for volunteers to feel and work productively, it has been suggested by Philip Kotler and Joanne Scheff to treat the volunteer as much like a paid staff member as possible. “The solution that experienced volunteer managers recommend is simply to treat volunteers as much as possible as professional, full-time workers indistinguishable from paid staff.”<sup>6</sup> Managing volunteers as paid employees is shown to be, to the most experienced volunteer managers, the most appropriate and productive method of supervising volunteers.

Each volunteer and their assigned tasks must be favorably aligned. For each project, the volunteer’s skills need to be reviewed to ascertain the possibility of a successful completion. Volunteer “training varies with the job’s complexity and the volunteer’s experience, but should always begin with a discussion of the written job description, in order to answer the following questions: What is the job? What is its purpose and how does it contribute to the organization? What are the steps necessary for completion? With whom does the volunteer have to work and to whom is the volunteer accountable? How much time is involved (hours, days, months), and when is the job completed?”<sup>7</sup> By careful alignment of the task and the volunteer’s skills, not only

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<sup>6</sup> Kotler, Philip and Joanne Scheff. Standing Room Only: Strategies for Marketing the Performing Arts. Harvard Business School Press: Boston, 1997.

<sup>7</sup> Ibid.



can the organization be confident in a successful project, but the volunteer should also receive positive job satisfaction.

Volunteer satisfaction is a topic of major importance because it determines the retention of the volunteer. “The organization must focus on satisfying prospective volunteers’ needs, not just the organization’s needs. Said one sensitive trustee: ‘Volunteerism is a quid pro quo business. The organization gets something, but we don’t get it for nothing – we have to give something back. A volunteer want meaningful responsibilities and wants to be taken seriously. The minute we take a volunteer for granted, we are in trouble.’”<sup>8</sup> If the volunteer feels that they are being “taken for granted” or their skills are not being fully utilized, their returning to the organization could be doubtful.

The organization might desperately need help with simple tasks such as large mailings or photocopying, but they must make sure that the dull tasks are coupled with assignments that are more challenging. “Volunteers are a source of free labor and can be of great value to nonprofit organizations. However, because they do not get paid, an organization has to devise other kinds of rewards that will keep them motivated and interested in offering their services. This may mean finding challenging tasks for volunteers when what the organization really needs us help with more mundane jobs.”<sup>9</sup>

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<sup>8</sup> Ibid.

<sup>9</sup> Wolf, Thomas. Managing a Nonprofit Organization in the Twenty-First Century. Simon & Schuster, Inc.: New York, 1999.

This balance of responsibility will help the volunteer feel she is an integral part of the organization and, thus, will continue to help the organization.

### Participation of Staff Members

An important aspect of volunteer management is to include the regular paid staff in the involvement of the volunteer program. “A touchstone in the field of organizational development is to include individuals or groups who will be affected by a new policy or program (stakeholders) in its design and achievement. Participation adds to the knowledge base for crafting policy and incubates a sense of ownership and commitment instrumental to gaining acceptance for innovation.”<sup>10</sup> The staff will have a degree of control on the process and therefore more readily accept the volunteer management proposal.

In allowing paid staff to be involved in the process, they are much more likely to accept changes to their routine if they were a part of the decision-making body. “Because the incorporation of volunteers into an agency can impose dramatic changes in the jobs and working relationships of employees, the involvement of paid staff is especially important. The sharing of needs, perspectives, and information among agency leadership, employees, and prospective volunteers that takes place is pivotal. In the joint planning process, the parties work to overcome differences and reach agreement on how

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<sup>10</sup> Connors, Tracy Daniel, ed. The Volunteer Management Handbook. John Wiley and Sons, Inc., New York, 1995.

the volunteer program can be most effectively designed, organized, and managed to pursue its mission and goals. Participation by paid staff members helps to alleviate any concerns they might harbor concerning a volunteer initiative for agency clients or the workplace.”<sup>11</sup> With this staff involvement, they will be less likely to resent the volunteer program or the volunteer’s themselves.

These discussions must address the overlying importance of volunteer management policies and how the staff should interact with the volunteers. “A central purpose is the joint planning meetings and discussions are to develop policies and procedures governing volunteer involvement that are endorsed by all parties. These guidelines should address the major aspects of the volunteer program and work-related behaviors.”<sup>12</sup> These guidelines will assure that the staff is informed of management procedures and feel comfortable supervising volunteers.

### Communication Skills

Communication is the most important skill to master if one is to manage other people. As a first time manager in a new environment, this skill can be used to acquire knowledge regarding the work environment and the other people in that environment. “Using your people resources means using communication, the lack of which...is at the root of virtually every management blunder ever made...[C]ommunicating clearly and

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

adequately is the most important skill you can develop.”<sup>13</sup> With clear and effective communication, a manager can foresee problems, settle disputes, and avoid future negative situations. “Managing people becomes an impossible struggle if you can’t tell them what they need to know and do in a way that they can understand and accept. Management also becomes more difficult if you can’t ask and listen in a way that makes employees comfortable and willing to speak frankly.”<sup>14</sup>

Communication involves the sharing of information. “First, good business leaders share and disseminate information broadly. Rather than hoard important information about financial performance and customers, they give people information to allow them to improve and do their jobs better.”<sup>15</sup> Managers can accomplish this through formal and informal methods, from quarterly newsletters and annual reports to hallway conversation and staff meetings. “More than ever, people need information to do their jobs well. It’s the executives in an organization who have access to the broadest amount of information. Good business leaders share the information, and do it frequently and routinely.”<sup>16</sup> By involving the employees in the information circuit of the organization, managers can ensure that the communication lines are open.

Good communication also involves active listening. Active listening means to keep quiet when someone is speaking, whether you agree or disagree with what is being

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<sup>13</sup> Iaconetti, Joan and Patrick O’Hara. First-Time Manager: A Step-by-Step Approach to Mastering Management without an M.B.A. MacMillan Publishing Company: New York, 1985.

<sup>14</sup> Ibid.

<sup>15</sup> Silzer, Rob, ed. The 21<sup>st</sup> Century Executive: Innovative Practices for Building Leadership at the Top. Jossey-Bass Publishing: San Francisco, 2002.

<sup>16</sup> Ibid.

said. Listening involves paying attention not only to the spoken words but to the tone of the speaker's voice and what the speaker may not be saying. Managers can often infer from general conversation whether the employee would be willing to divulge further information about more sensitive subject matter or not. "Be prepared, then, to have this initial meeting consist of nothing more than general conversation. Initiate things by asking open-ended questions, and allow the talk to proceed as the employee desires."<sup>17</sup> These initial conversations with employees will allow you both to begin 'feeling each other out.'

The act of listening is, perhaps, the most ignored and unemployed tools of good communication in business today. Good and experienced managers know that good listening skills can keep them in touch with people in their organization. They also know that unintended intimidation and organizational politics can cause employees to distort the truth when conversing with an upper level manager. Managers must, therefore, use formal and informal methods of listening just as in outward communication. This can be in the form of employee surveys, personal management interviews, or careful listening in the lunchroom and hallways. By simply listening to employees and volunteers, managers can take an important step towards effective communication.<sup>18</sup>

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<sup>17</sup> Iaconetti, Joan and Patrick O'Hara. First-Time Manager: A Step-by-Step Approach to Mastering Management without an M.B.A. MacMillan Publishing Company: New York, 1985.

<sup>18</sup> Silzer, Rob, ed. The 21<sup>st</sup> Century Executive: Innovative Practices for Building Leadership at the Top. Jossey-Bass Publishing: San Francisco, 2002.

An important aspect in communication is to know your message, know your desired response, and to know your audience. This audience should be spoken to in a separate fashion than paid employees. The volunteers donate their time at no charge and often feel very intimate toward the museum and the project for the work they are volunteering to do. Communication, therefore, is different with volunteers than employees. A manager must be aware of this special group in an audience. “In many business situations, you have, or might consider having, multiple audiences. If you are writing or speaking to more than one person, gear your message toward the person or people with the most influence over accomplishing your communication objective.”<sup>19</sup> Make eye contact and target the message to the most influential people in the two groups, the employees and the volunteers. In order to convey the most important aspects to them, take the advice of someone who has successful experience in this area and take notice of personality factors. “Based on your audience analysis, think about what they know and what they need to know. More specifically, ask yourself these three sets of questions: How much background information do they need? How much new information do they need? What are their expectations and preferences?”<sup>20</sup> When dealing with employees and volunteers, the information that needs to be conveyed to both groups is entirely different. For example, the staff may need to know specifics

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<sup>19</sup> Munter, Mary. Guide to Managerial Communication: Effective Business Writing and Speaking. Fifth edition. Prentice Hall: Upper Saddle River, New Jersey, 2002.

<sup>20</sup> Ibid.

about the budget, while the volunteers do not need, nor should they be told, that information.

As mentioned previously, volunteers usually feel very emotional about the time and work they are donating to your organization. A manager must take that into account when communicating with the workers. “Remember, your audience’s emotional level is just as important as their knowledge level. Therefore, in addition to thinking about what they know, think about what they feel. A manager might want to consider the following points regarding the audience’s feelings: “What emotions do they feel? How interested are they in your message? What is their probable bias: positive or negative? [and] Is your desired action easy or hard for them?”<sup>21</sup> By using these questions as guidelines, a manager can feel more comfortable that the message and method of communication is appropriate for a volunteer audience.

Communication can also help support the motivation levels of workers and especially volunteers. Volunteers continue to help support an organization because they care about the organization’s mission and because they are motivated to make a difference. Communication can be structured to help sustain this motivation. “One approach is the shared value and the ‘common ground’ technique in which you initially express opinions held in common with your audience and they are more likely to be swayed to your main point in the future. A second approach is the goodwill credibility

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<sup>21</sup> Ibid.

and the ‘reciprocity’ technique. People generally feel obligated to reciprocate positive actions with other positive actions and concessions with concession. People feel obliged to reciprocate gifts, favors, and concessions – even uninvited or unwanted ones. Lastly, although not the most advocated method, a manager can attempt to motivate by rank credibility and punishment techniques.”<sup>22</sup> This last technique has been shown to be not effective in many instances. The ‘common ground’ and ‘reciprocity’ techniques, however, are very effective in sustaining motivation through communication.<sup>23</sup>

The structure of the message can also help produce motivation through communication. “A manager can arouse their interest in the opening, especially if it is low, by emphasizing what is in it for them, convincing them there is a problem that needs solving or explaining how the message relates to them, especially if that relationship is not immediately apparent. In some situations, the body of the message can enhance your persuasiveness with different approaches.”<sup>24</sup> The content of the message and how it is presented can help motivation in volunteers. By favorably aligning the organization with their belief systems, motivation is all but insured. “Lastly, the message ending is another place you might use motivational techniques by making it easy for you audience to act and, again, emphasis what is in it for them at the end of your message.”<sup>25</sup> In the conclusion of the communicated message, elements of motivation

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.



can be included to emphasize the importance and relevance of the desired outcome to the organization

These learned communication skills must constantly be improved upon not only in verbal communication but also with written communication. “Supervisors must strive to achieve ‘accurate and mutually understood communication.’”<sup>26</sup> When dealing with volunteers, written communication will prove to be a valuable skill. “Written communication is sometimes as important as verbal communication for episodic volunteers. If volunteers can read and learn about their jobs at home, their on-site training can take less time.”<sup>27</sup> This written material must not be overwhelming. If so, it will not be read, and therefore, you will not be communicating to the volunteer at all. Tracy Daniel Connors, the author of The Volunteer Management Handbook, suggests preparing written material using all the principles of good graphic design – lots of white space, bold type to highlight important information, cartoons to break up blocks of text, and humor.”<sup>28</sup> This will increase the odds that the material will be read and understood by the volunteer.

Volunteers also produce another problem in that they are usually not working for the organization on a regular daily basis. It is, therefore, extremely important that managers have the volunteer updated on developments so that they are prepared and

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<sup>26</sup> Connors, Tracy Daniel, ed. The Volunteer Management Handbook. John Wiley and Sons, Inc., New York, 1995.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

equipped to work. “[V]erbal communication is critical to bring the episodic volunteers up to performance standards as quickly as possible. Active listening is essential in any relationship but it is particularly important when working with someone with whom there is little time or opportunity to develop a long-term understanding. Two-way communication is particularly important between episodic volunteers and supervisors to ensure that volunteers understand the requirements of the job.”<sup>29</sup> This updating element in communication is extremely important so that the volunteer feels involved and essential to the organization.

An extremely important issue, especially in non-profit organizations, is the communication between the regular staff and the volunteers. “Communication between volunteers and staff is both vertical and horizontal. The common notion about communication deals with the sending and receiving of messages. Communication is really about sending ‘meanings.’ It involves the active and continuous use of such things as active listening, providing feed back, telephone trees, and one-page memos; and noticing symbols that communicate meaning. It travels in all directions. Leadership volunteers communicate with direct-service volunteers. Staff communicates with volunteers all the time. Hierarchical blocks to communicate are bridged when volunteers and staff work together effectively. It is also true that working together is best facilitated

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<sup>29</sup> Ibid.

by good communication.”<sup>30</sup> Regular staff and volunteers often work together on projects. Clear and effective communication can help lessen any animosity that might exist.

Connors continues to analyze communication between volunteers and staff stating, “[w]hen volunteers and staff have poor relations there is little information sharing. In territorial environments information is seen as power. ‘Withhold information and you are in control’ is the philosophy. A large city orchestra had to cancel its concert season due to severe money shortage. Leaders asked season ticket holders to donate purchased tickets and not to request refunds. Several months after this dramatic action the president of the volunteers association knew little about any plans to improve the financial situation, despite the fact that the association would be expected to raise several hundred thousand dollars to help balance the budget. Withholding of information is a way for the board and senior staff to demonstrate their ownership of the budget. It is also a flashing road sign warning that the relationship between volunteers and staff is not healthy.”<sup>31</sup> In non-profit organizations, staff and volunteers frequently have to work together to further the mission of the organization. Clear communication between the two groups will help ensure that the desired goal is attained.

### Empowerment of Volunteers

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<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

Just as paid staff should be involved in the design of the volunteer program, so should the volunteers have a voice in their management. "Because volunteers may not be known to an agency prior to inception of a program, they may miss the initial discussions concerning planning, design, and implementation. Once this effort is launched and in operation, however, they should definitely have input into decision affecting the volunteer effort. Just as for paid staff, citizens are more likely to accept and endorse organizational policies and programs, and to generate useful input regarding them, if they enjoy ready access to the decision-making process. Participation is key to empowerment of volunteers. The term connotes a genuine sharing of responsibility for the volunteer program and citizen participation; more attentive listening to volunteer ideas and preferences; and greater recognition of the time skills, and value provided to organizations through this approach. Empowerment is thought to result in increase feelings of personal commitment and loyalty to the volunteer program by participants and hence greater retention and effectiveness."<sup>32</sup> Volunteer empowerment can be the key to successful management and retention of volunteers.

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<sup>32</sup> Connors, Tracy Daniel, ed. The Volunteer Management Handbook. John Wiley and Sons, Inc., New York, 1995.

## CHAPTER FIVE: LONG AND SHORT TERM EFFECTS

### Short Term Effects

The intern, over the course of nine weeks at the Smithsonian American Art Museum, proved she was capable and wanting of a higher level of responsibility. As mentioned earlier, most of the staff members recognized this talent and responded accordingly. This is reflected in the evaluation of the intern at the completion of the internship. Appendix L illustrates the receptive acceptance of the Registrar staff of the intern. The evaluation also demonstrates to the reader that, in fact, over the course of the internship, the intern did demonstrate a higher level of competence than initially expected of her. The intern trusts that had her resume and application been reviewed in the manner discussed above, the staff would have been better equipped to work with the intern on higher standards than the typical high school or undergraduate interns that usually volunteer during the summers at the Smithsonian Institution.

### Long Term Effects

Upon conclusion of the internship, the intern was asked to complete two evaluations of her time spent at the Smithsonian American Art Museum. The first

evaluation was administered to her by the Internship Coordinator (Appendix M). The second was given by the registration department (Appendix N). The intern took advantage of this opportunity to voice her disappointment in the management of “trained” volunteers and interns.

Tracy Daniel Conners has this to say regarding evaluations:

“Evaluation of volunteers, if done well, can be a very insightful tool for the volunteer, the supervisor, and the volunteer manager. However, it is commonly the area that continually gets neglected for both paid employees and volunteer staff. If a staff supervisor is behind in completing evaluations for paid employees, there will be resistance to providing them for volunteers.”<sup>33</sup>

The intern was only asked to fill out evaluations upon completion of her internship. She feels that an evaluation given at mid-term would have allowed for better management of her skills for the remaining duration of her time there. “An evaluation process should focus on the value of service performed, but often it is viewed as a report card of what had been done wrong. To alter this perception, the volunteer manager can take several steps. First, set a schedule that shows when volunteers will be evaluated. One suggestion is to evaluate halfway through a volunteer’s initial time commitment to afford an opportunity to implement any changes or suggestions that result from the dialogue. Second, design a simple but meaningful evaluation form that corresponds to duties and criteria of the job description and present this to the volunteer when he or she

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<sup>33</sup> Ibid.

is placed in a role. This provides the volunteer with information in advance and can stimulate discussion about the job. Short narrative answers to a few key questions, with concrete examples, provide more information than a checklist with a number scale.”<sup>34</sup> As in the evaluation given to the intern, the short narrative questions allowed for a more detailed response.

Unlike that suggested by Connors, the intern and the supervisor were given very different evaluation forms. “One effective method to evaluate volunteers is to ask them to complete for themselves the same form the supervisor will use. Providing this form about a week in advance gives the volunteer an opportunity to reflect on his or her experience. Including questions that also ask the volunteer to evaluate the supervision received and invite feedback about the organization creates a sense of the mutuality of exchanging observations. Like an interview, the evaluation should be done in privacy. Suggestions and plans should be recorded on the form, and at the conclusion both the volunteer and the supervisor should sign the form and each should receive a copy.”<sup>35</sup> Appendix L and Appendix M displays the intern’s response on her evaluations.

In the future, hopefully, the Smithsonian American Art Museum, the Affiliate Program, and the Smithsonian Institute as a whole will reevaluate the purpose of the affiliate intern’s stay at their organization, communicate clearly with the intern so to

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<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

ascertain their skill level, structure the job design around that skill level, attempt buy-in from the participating staff members, and use these devices to empower the intern.



## APPENDIX A:      INTERN SCHEDULE

Intern Schedule – Summer 2002

**Rose Macaluso**

June 3 – August 2  
(full-time)

<b>June 3 – 7</b>	<b>Riche Sorensen</b> Rights and Reproductions
<b>June 10 – 21*</b>	<b>Jim Concha</b> Painting and Sculpture Storage (offsite)
<b>June 24 – 28</b>	<b>Riche Sorensen</b> Rights and Reproductions
<b>July 1 – 5</b>	<b>Lynn Putney</b> Graphic Arts Storage
<b>July 8 – 12</b>	<b>Riche Sorensen</b> Rights and Reproductions
<b>July 15 – 19</b>	<b>Kelly Johannes</b> Renwick Gallery exhibitions (offsite)
<b>July 22 – 26</b>	<b>Sandy Levinson</b> Permanent Collection Documentation <b>Alison Fenn</b> Outgoing Loans to Museums
<b>July 29 – August 2</b>	<b>Valerie Ficklin</b> Exhibitions and Tours

\* two week session

## APPENDIX B: THE MUSEUM SYSTEM CLIENT LIST

The Museum System is currently installed in these organizations:

### The Americas

Alberta Community Development, Edmonton  
 Alberta Foundation for the Arts, Edmonton  
 Provincial Archives of Alberta, Edmonton  
 Provincial Museum of Alberta, Edmonton  
 Remington Alberta Carriage Centre, Cardston  
 Reynolds Alberta Museum, Wetaskiwin  
 Royal Tyrrell Museum of Palaeontology, Drumheller  
 Ukrainian Cultural Heritage Village, Edmonton  
 Alliance Capital Management L.P., New York  
 Amarillo Museum of Art, Amarillo  
 American Airpower Heritage Museum, Midland  
 The Andy Warhol Museum, Pittsburgh  
 The Annette Green Museum at The Fragrance Foundation, New York  
 The Baltimore Museum of Art, Baltimore  
 Brigham Young University Museum of Art, Provo  
 The Brooklyn Children's Museum, Brooklyn  
 The Brooklyn Museum of Art, Brooklyn  
 The Capital Group Companies, Inc., Brea  
 CIGNA Museum and Art Collection, Philadelphia  
 Citigroup Inc., Long Island City  
 Colección Cisneros, Caracas  
 The Colonial Williamsburg Foundation, Williamsburg  
 Commission for Art Recovery, New York  
 The Connecticut Historical Society, Hartford  
 Cranbrook Educational Community, Bloomfield Hills  
 Dahesh Museum, New York  
 Dallas Museum of Art, Dallas  
 The Dayton Art Institute, Dayton  
 The Detroit Institute of Arts, Detroit  
 The Richard Diebenkorn Catalogue Raisonné Project, Healdsburg  
 Doris Duke Foundation for Islamic Art, Somerville  
 George Eastman House International Museum of Photography and Film, Rochester  
 Edmundson Art Foundation, Inc., Des Moines

Emory University, Atlanta  
 Forbes Inc., New York  
 Grey Art Gallery and Study Center, New York University, New York  
 The State Hermitage Museum Foundation of Canada Inc., Ottawa  
 High Museum of Art, Atlanta  
 Roger Hollander, Cody  
 The Hudson River Museum, Yonkers  
 The Huntington Library, Art Collections and Botanical Gardens, San Marino  
 Huntington Museum of Art, Huntington  
 IBM Archives, Somers  
 Institute of Fine Arts, New York University, New York  
 Instituto Nacional de Cultura, Lima, San Borja  
 International Center of Photography, New York  
 The J. Paul Getty Museum, Los Angeles  
 Jersey City Museum, Jersey City  
 The Jewish Museum, New York  
 The JP Morgan Chase Art Program, New York  
 JW Smith, Oak Park  
 Leepa-Rattner Museum of Art, Pinellas Park  
 Mashantucket Pequot Museum & Research Center, Mashantucket  
 McCord Museum, Montreal  
 The Metropolitan Museum of Art, New York  
 Miami University Art Museum, Oxford  
 The Minneapolis Institute of Arts, Minneapolis  
 Munson Williams Proctor Institute, Utica  
 El Museo del Barrio, New York  
 Museum of Contemporary Art San Diego, La Jolla  
 The Museum of Contemporary Art, Los Angeles, Los Angeles  
 Museum of Fine Arts, Boston, Boston  
 The Museum of Fine Arts, Houston, Houston  
 The Museum of Modern Art, New York  
 Nasher Sculpture Center, Dallas  
 National Academy of Design Museum, New York  
 National Museum of Naval Aviation, Pensacola  
 The New Brunswick Museum, Saint John  
 Newport Restoration Foundation, Newport  
 North Carolina Museum of Art, Raleigh  
 The Estate of Blinky Palermo, Millerton  
 The Phoebe A. Hearst Museum of Anthropology, Berkeley  
 Picker Art Gallery, Colgate University, Hamilton  
 Roy Lichtenstein Foundation & Estate, New York

The Saint Louis Art Museum, Saint Louis  
 Samuel P. Harn Museum of Art, Gainesville  
 Seattle Art Museum, Seattle  
 Richard Serra, New York  
 Smithsonian American Art Museum, Washington, D.C.  
 Smithsonian Institution, Cooper-Hewitt National Design Museum, New York  
 Smithsonian Institution, Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C.  
 Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
 Smithsonian Institution, National Air and Space Museum, Washington, D.C.  
 Smithsonian Institution, National Museum of African Art, Washington, D.C.  
 Smithsonian Institution, National Portrait Gallery, Washington, D.C.  
 Smithsonian Institution, National Postal Museum, Washington, D.C.  
 The Solomon R. Guggenheim Foundation, New York  
 The Speed Art Museum, Louisville  
 Emily and Jerry Spiegel Collection, Kings Point  
 The Studio Museum in Harlem, New York  
 UCLA Hammer Museum & the Grunwald Center for the Graphic Arts, Los Angeles  
 Vallejo Investments, Inc., San Francisco  
 Whitney Museum of American Art, New York  
 The Wichita Center for Arts, Wichita  
 Yale Center for British Art, New Haven  
 Yale University Art Gallery, New Haven

## Europe

Aberdeen Art Gallery and Museums, Aberdeen  
 ABN AMRO Art Foundation, Amsterdam  
 ABN AMRO Historical Archives, Amsterdam  
 Academisch Medisch Centrum, Amsterdam  
 Albertina, Vienna  
 Bundeskanzleramt Republik Österreich, Artothek, Vienna  
 Castello di Rivoli Museo d'Arte Contemporanea, Rivoli (Torino)  
 Fondation pour l'Art Contemporain Claudine et Jean-Marc Salomon, Annecy  
 Frans Halsmuseum, Haarlem  
 Fundació "la Caixa", Barcelona  
 Heineken Museum, Amsterdam  
 ING Art Foundation, Amsterdam  
 ING Historical Archives, Amsterdam  
 ING Internal Communications, Amsterdam  
 Karel Appel Foundation, Amsterdam

Katoen Natie N.V., Antwerp  
 Koninklijk Museum voor Schone Kunsten, Antwerpen  
 Kröller-Müller Museum, Otterlo  
 Kunsthistorisches Museum mit MVK und ÖTM, Vienna  
 Louisiana Museum of Modern Art, Humblebaek  
 Militaire Luchtvaart Museum, Soesterberg  
 Moderna Museet, Stockholm  
 Municipal Museums Delft, Delft  
 Museum Boijmans Van Beuningen, Rotterdam  
 Museum Bronbeek, Arnhem  
 Museum der Kulturen, Basel  
 Museum for Religious Art, Uden  
 Museum Het Kruithuis, Stedelijk Museum voor hedendaagse kunst, 's-Hertogenbosch  
 The National Art Collections Fund, London  
 National Foundation Ethnological Collections,  
 Africa Museum, Berg en Dal  
 Museon, The Hague  
 Museum Gerardus van der Leeuw, Groningen  
 National Museum of Ethnology, Rijksmuseum voor Volkenkunde Leiden, Leiden  
 Nijmeegs Museum of Ethnology, Nijmegen  
 Tropenmuseum, Amsterdam  
 Wereldmuseum Rotterdam, Rotterdam  
 The National Gallery, London  
 National Museum of Antiquities, Rijksmuseum voor Oudheden, Leiden  
  
 National Service for Archaeological Heritage, Rijksdienst voor het Oudheid kundig  
 Bodemonderzoek, Amersfoort  
 De Pont, Tilburg  
 Provinciaal Textiel-en Kostuummuseum Vrieselhof, Oelegem (Ranst)  
 Rabobank Art Foundation, Eindhoven  
 RVS Life Insurances NV, Ede (Gld)  
 Rabobank Historical Archives, Utrecht  
 Sheffield Galleries & Museums Trust, Sheffield  
 Skagens Museum, Skagen  
 Stedelijk Museum De Lakenhal, Leiden  
 Tate, London  
 U.S. Department of State, U.S. Embassy, Rome  
 Van Abbemuseum, Eindhoven

## APPENDIX C-1: LICENSE AGREEMENTS

### Contract for Photographic Material

*Office of Rights and Reproductions, Suite 3100, Washington, D.C. 20560-0970*  
*Telephone (202) 275-1575 Facsimile (202) 275-1711*

Date: May 3, 2003  
 Applicant:  
 Address:  
  
 Telephone:  
 Facsimile:  
 Contact:

Requests photographic material of:  
 Artist:  
 Title:  
 Accession number:  
**Credit:**

The following costs are incurred:

8x10 black and white photograph(s):	\$0.00
4x5 color transparency(ies):	\$
Reproduction fee(s):	\$
New photography fee(s):	\$
<b>Total charge:</b>	<b>\$</b>

1. Please sign, date and return both copies of this contract along with payment to the SAAM, Office of Rights and Reproductions. Upon receipt of these materials, one signed copy of the contract will be returned with the requested photographic material. If payment and the two (2) signed contracts are not received by SAAM within three (3) months of the contract date, the request will be cancelled.
2. **SAAM grants the Applicant permission to reproduce this photographic material for one-time use on a wall panel ONLY.** If Applicant wishes to reproduce or use this material for any other purpose, permission must be obtained from the Office of Rights and Reproductions. All requests must be submitted in writing to be considered.

3. All reproductions must be identified with the title, artist and credit line on the wall panel caption. If the reproduction is cropped, however minimally, it must be identified as a "detail" in the caption. Nothing may be superimposed on the reproduction, nor may it be reproduced on color stock or with color ink.
4. Payment must be made in full in U.S. dollars prior to the materials being sent out by U.S. bank check, international money order, or credit card. All forms of payment must reference the Office of Rights and Reproductions and the contract number, and be made payable to the Smithsonian Institution. Credit card numbers may be included with the signed contracts.
5. All transparency rentals are for a period of three (3) months and the materials must be returned to SAAM at the designated time, unless other arrangements are made in advance with the Office of Rights and Reproductions. A replacement fee of \$100.00 will be charged for each lost, damaged or otherwise unreturned transparency. Failure to timely return transparency may result in loss of borrowing privileges from SAAM.

The applicant agrees that this permission shall be subject to the terms and conditions set forth above.

Signed:

\_\_\_\_\_  
Applicant

\_\_\_\_\_  
Date

SAAM hereby grants permission to reproduce the above-mentioned work of art, subject to all the terms and conditions set forth above.

Signed:

\_\_\_\_\_  
For the Smithsonian American Art Museum

\_\_\_\_\_  
Date

**Contract #:** 02-

**Transparency due back to SAAM:** \_\_\_\_\_

## APPENDIX C-2: LICENSE AGREEMENTS

### Contract for Reproduction Permission on CD-ROM

*Office of Rights and Reproductions, Suite 3100, Washington, D.C. 20560-0970  
Telephone (202) 275-1711, Facsimile (202) 275-1711*

Please sign, date and return both copies of this contract along with payment to the SAAM, Office of Rights and Reproductions. Upon receipt of these materials, one signed copy of the contract will be returned with the requested photographic materials.

Date:

Applicant:

Address:

Telephone:

Facsimile:

Contact:

Requests permission to reproduce:

Artist:

Title:

Accession number:

**Credit: Smithsonian American Art Museum,**

For one-time electronic use in:

Title of CD-ROM:

Publisher:

Date of publication:

Print run:

Reproduction will be made from the materials indicated below with the following costs:

8x10 black and white photograph:

4x5 color transparency:

New photography fee:

Reproduction fee:

Rush service fee @ 50% of above costs:

**Total charge:**



The applicant agrees that this permission shall be subject to the terms and conditions set forth above and on the reverse of this form.

Signed:

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Applicant	Title	Date
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SAAM hereby grants a nonexclusive license to reproduce the above-mentioned work of art, subject to all the terms and conditions set forth above and on the reverse of this form.

Signed:

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For the Smithsonian American Art Museum	Date
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**Contract #: 02-**                      **Transparency due back to SAAM:** \_\_\_\_\_

## APPENDIX C-3: LICENSE AGREEMENTS

### Contract for Reproduction Permission for Publication

***Office of Rights and Reproductions, Suite 3100, Washington, D.C. 20560-0970  
Telephone (202) 275-1575, Facsimile (202) 275-1711***

Please sign, date and return both copies of this contract along with payment to the SAAM, Office of Rights and Reproductions. Upon receipt of these materials, one signed copy of the contract will be returned with the requested photographic materials.

Date:

Applicant:

Address:

Telephone:

Fax:

Contact:

Requests permission to reproduce:

Artist:

Title:

Accession number:

**Credit: Smithsonian American Art Museum,**

For one-time editorial use in:

Title of book/periodical:

Author:

Publisher:

Date of publication:

Print run:

Reproduction will be made from the materials indicated below with the following costs:

8x10 black and white photograph(s):	\$0.00
4x5 color transparency(ies):	\$0.00
New photography fee:	\$0.00
Reproduction fee:	\$0.00
Cover fee:	\$0.00
Rush service fee @ 50% of above costs:	\$0.00

**Total charge: \$**

The applicant agrees that this permission shall be subject to the terms and conditions set forth above and on the reverse of this form.

Signed: \_\_\_\_\_

Applicant

Title

Date

SAAM hereby grants a nonexclusive license to reproduce the above-mentioned work of art, subject to all the terms and conditions set forth above and on the reverse of this form.

Signed: \_\_\_\_\_

For the Smithsonian American Art Museum

Date

**Contract #:02-**

**Transparency due back to SAAM:** \_\_\_\_\_

## APPENDIX C-4: LICENSE AGREEMENTS

### Contract for Reproduction Permission for Website

*Office of Rights and Reproductions, Suite 3100, Washington, D.C. 20560-0970  
Telephone (202) 275-1575, Facsimile (202) 275-1711*

Please sign, date and return both copies of this contract along with payment to the NMAA, Office of Rights and Reproductions. Upon receipt of these materials, one signed copy of the contract will be returned with the requested photographic materials.

Date: October 18, 2000

Applicant:

Address:

Telephone:

Facsimile:

Contact:

Requests permission to reproduce:

Artist:

Title:

Accession number:

**Credit:**

For one-year electronic use on the  
web site:

Organization:

Web site address:

Title of exhibition (if applicable):

Start date:

End date:

Reproduction will be made from the materials indicated below with the following costs:

8x10 black and white photograph:	\$0.00
4x5 color transparency:	\$0.00
New photography fee:	\$0.00
Downloading fee:	\$0.00
Reproduction/use fee:	\$0.00
Rush service fee @ 50% of above costs:	\$0.00

**Total charge: \$0.00**

The applicant agrees that this permission shall be subject to the terms and conditions set forth above and on the reverse of this form.

Signed:

_____	_____	_____
Applicant	Title	Date

NMAA, SI hereby grants a nonexclusive license to reproduce the above-mentioned work of art, subject to all the terms and conditions set forth above and on the reverse of this form.

Signed:

_____	_____
For the National Museum of American Art	Date

**Contract #: 02-**

**Transparency due back to NMAA: \_\_\_\_\_**

## APPENDIX C-5: LICENSE AGREEMENTS

### NON-EXCLUSIVE LICENSE TO USE WORK OF ART

I, \_\_\_\_\_ (name of artist and/or copyright holder), am the sole owner of the following work of art and/or of the copyright in the work of art (the "Work"):

#### All works by Peter Milton

***New Act*, 1981, pencil on drafting film, sheet: 14 x 10 in. (35.5 x 25.4 cm.)**

***Inner City*, 1981, pencil on drafting film, sheet: 15 x 12 in. (38.1 x 30.5 cm.)**

***Splash*, 1981, pencil on drafting film, sheet: 12 x 30 in. (30.5 x 76.2 cm.)**

***INTERIORS II: STOLEN MOMENTS* (drawing for etching), 1986, ink on mylar, sheet: 34 1/2 x 28 in. (87.6 x 71.1 cm.)**

***Interiors 3, Time With Celia*, 1986, pen and ink on mylar, sheet: 36 x 30 in. (91.4 x 76.2 cm.)**

***Kick in the Pants*, 1980, graphite on drafting paper, sheet: 10 x 12 1/2 in. (25.4 x 31.8 cm.)**

***Klimentomania*, 1983, pencil on drafting film, sheet: 18 x 10 in. (45.7 x 25.4 cm.)**

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The Museum may authorize third parties to reproduce the Work on behalf of the Museum and may permit borrowers of the Work to reproduce the Work, provided that such reproduction is solely for the purposes stipulated in the first paragraph. In no event may the Museum reproduce or authorize others to reproduce the Work in, or in connection with, commercial or merchandising products or services, except as specifically set forth above, whether or not for sale, without my prior written consent.

The Museum will include the following safeguards in connection with web site: the opening screen of the Museum's web site will notify users that the contents may only be used for personal, educational and non-commercial use, that nothing may be reproduced without the permission of the Museum and the copyright holder, that information about the Work will be presented on the same web page or in close proximity to the Work, and that images will be reproduced at a low resolution to prevent unauthorized, commercial use.

Since 1989, United States copyright law no longer requires a copyright notice to protect each reproduction of a work of art, so notice is not included on each and every reproduction. Rather, the Museum includes an overall copyright notice on all print and electronic publications, including web sites. I understand that the lack of notice on an individual reproduction of my Work does not relinquish my copyright interests. **When the notice is used, it will read as follows © \_\_\_\_\_ (date of copyright), \_\_\_\_\_ (name of copyright holder).**

This non-exclusive license, which does not transfer ownership of my copyright to the Museum, is irrevocable, royalty-free and shall endure for the entire term of the copyright in and to said Work and shall survive all assignments of copyright by me, and shall not be assignable by the Museum.

\_\_\_\_\_  
Signature of Artist or Copyright Holder  
Date \_\_\_\_\_

\_\_\_\_\_  
Name Printed or Typed

ACCEPTED AND AGREED TO  
BY THE SMITHSONIAN AMERICAN ART MUSEUM

By: \_\_\_\_\_  
Signature Title  
Date \_\_\_\_\_

**Such permission is granted upon the following conditions:**

1. All requests for permission to publish photographic or digital material of works of art owned by the Smithsonian American Art Museum ("SAAM") are handled by the Office of Rights and Reproductions. All requests must be made in writing by the applicant ("Applicant") to be considered.
2. This form refers to reproductions of photographic or digital material ONLY as stipulated on the reverse of this form or attached addendum and does not permit the use of this material for any other purpose without specific written approval by the Office of Rights and Reproductions (see below).
3. Subject to the terms and conditions hereof, SAAM grants the Applicant the limited, non-exclusive right to reproduce the work of art (the "Image") owned by the SAAM. Permission is granted for one-time use in one print or electronic publication (the "Publication"), for one edition or prescribed length of time (not to exceed one (1) year for web site use). The rights of reproduction are for worldwide use in English and/or any other language. Such license is nontransferable, nonassignable and is expressly limited to the Publication named on the reverse of this form.
4. Only photographic or digital material supplied by SAAM may be used for reproduction. No second-generation photography is allowed. Downloading or copying from any other source is strictly prohibited unless prior arrangements have been made with the Office of Rights and Reproductions.
5. Any reproduced photographic material of the Image must be identified with the title, artist, and credit line in an appropriate portion of the Publication. If also provided, the copyright notice specified by the museum must be included either in the captioning information or elsewhere in the Publication to assure protection under the Copyright Law of the United States. If the Publication is a web site, a link must be made to the SAAM web site (address: <http://www.nmaa.si.edu>) from the credit information.
6. If the Image is cropped, however minimally, it must be identified as a "detail" in the caption. If a detail is used on a cover, frontispiece or home page, the full Image must appear elsewhere in the Publication with reference to the detail. Nothing may be superimposed on the reproduction, nor may it be reproduced on color stock or with color ink. Manipulation of the Image is prohibited except for the sole purpose of rendering the Image in digital form.
7. **Payment must be made in full in U.S. dollars prior to the materials being sent out by U.S. bank check, international money order, or credit card. All forms of payment must**



reference the Office of Rights and Reproductions and the contract number, and be made payable to the Smithsonian Institution. Credit card numbers may be included with the signed contracts. If payment and the two (2) signed contracts are not received by SAAM within three (3) months of the contract date, the request will be cancelled.

8. Applicants requiring rush services will be issued materials and permission via next day mail service within five (5) business days of receipt of payment. These orders will be assessed a surcharge of 50% of total costs.
9. All transparency rentals are for a period of six (6) months and the materials must be returned to SAAM at the designated time, unless other arrangements are made in advance with the Office of Rights and Reproductions. A late fee of \$25.00/per month or any portion thereof will be charged for each overdue transparency. A replacement fee of \$100.00 will be charged for each lost, damaged or otherwise unreturned transparency. In addition, failure to timely return the transparency may result in the loss of borrowing privileges from SAAM.
10. Cancellations for photographic material must be made prior to materials being sent out by SAAM. No refunds will be issued after this point, regardless of whether materials are published or not.
11. Applicant will supply SAAM with one (1) gratis copy of the final publication no later than two (2) months after date of publication.
12. If in the future Applicant wishes to reproduce the photographic or digital material, or any portion thereof, Applicant must contact the Office of Rights and Reproductions for permission. Requests to reproduce in subsequent publications and editions or for extended periods of time will be considered upon application.
13. This permission extends only to such rights as SAAM has to authorize reproduction and does not purport to include any rights that persons other than SAAM may have under the Copyright Law of the United States or the laws of various countries in which Applicant's works may be published or distributed. Certain works of art, as well as the photographs of those works of art, may be protected by copyright, trademark, privacy or publicity rights, or other interests not owned by the SAAM. It is Applicant's responsibility to ascertain whether any such rights exist, and to obtain any other permission necessary to reproduce and publish the Image. Applicant hereby agrees to indemnify and hold SAAM harmless from and against any and all costs, claims, liabilities or damages incurred, including without limitation all attorney's fees expended, as a result of any violation by Applicant of any copyright, trademark, privacy or publicity rights, or other interests relating to the subject matter hereof.
14. If any other claimant comes forward demanding recompense for reproduction of the Image and Applicant chooses to recognize such claim, the costs involved will be entirely Applicant's.

**APPENDIX C-6: LICENSE AGREEMENTS****Form Cover Letter for Non-Excusive Request**

Office of the Registrar

(DATE)

(NAME)  
(ADDRESS)

Dear (NAME):

I am writing to you concerning (NUMBER) of your photographs from the "(NAME) Documentary Series" that our museum acquired through the National Endowment for the Arts in (Year). We are hoping to obtain a non-exclusive license with you for these (NUMBER) photographs to allow us to reproduce them for non-commercial purposes, including the permanent collection section of our website.

Enclosed please find a copy of our non-exclusive license that lists all (NUMBER) photographs. Please review the form and sign if it meets with your approval. Upon receipt of the signed form, our Registrar will sign as accepted and agreed to by the museum and we will return a copy to you for your records.

Please do not hesitate to contact me at (202) 275-1569 if you have any specific concerns or questions that you feel the need to discuss. Thank you very much, we appreciate your attention to this matter.

Sincerely,

Richard H. Sorensen  
Rights and Reproductions

enclosure

**APPENDIX C-7: LICENSE AGREEMENTS****Cover Letter for Non-Exclusive Request**

Office of the Registrar

June 21, 2002

Emmet Gowin  
202 N Chancellor St  
Newton, PA 18940-2206

Dear Mr. Gowin:

I am writing to you concerning ten of your photographs from the *Mount St. Helens Area, Washington* Documentary Series that our museum acquired through the National Endowment for the Arts in 1983. We are hoping to obtain a non-exclusive license with you for this photograph to allow us to reproduce them for non-commercial purposes, including the permanent collection section of our website.

Enclosed please find a copy of our non-exclusive license that lists this photograph. Please review the form and sign if it meets with your approval. Upon receipt of the signed form, our Registrar will sign as accepted and agreed to by the museum and we will return a copy to you for your records.

Please do not hesitate to contact me at (202) 275-1569 if you have any specific concerns or questions that you feel the need to discuss. Thank you very much, we appreciate your attention to this matter.

Sincerely,

Richard H. Sorensen  
Rights and Reproductions

enclosure

## APPENDIX D: REQUEST FOR SHIPPING SERVICES

NATIONAL MUSEUM OF

## AMERICAN ART

Smithsonian Institution  
 Eighth and G Streets, N.W.  
 Washington, D.C. 20560

## REQUEST FOR SHIPPING SERVICES

## Office of the Registrar

☐ INCOMING

Requester:

Date

☐ OUTGOING

To:

From:

Address:

Address:

Telephone H: (      )

W: (      )

Shipment owner:

Address:

---

 Shipment description (include artist, title, medium, and dimensions for works of art):

Insurance value:

---

 Purpose: ☐ Gift offer   ☐ Possible purchase   ☐ Examination   ☐ Photography   ☐ Long-term loan   ☐ Loan return   ☐ Exhibi

Exhibition title (if applicable):

Requested completion date:

Special instructions:

---

 (For Office of Registrar use only)
Payment method: ☐ Prepaid☐ Bill to:☐ Collect or GBL

Shipping method:

Shipping estimate:

GBL no.:



**Smithsonian**  
*National Museum of American Art*

APPENDIX E: SHIPPING INVOICE

**SHIPPING INVOICE** (See conditions on reverse side.)

TO _____	DATE SHIPPED _____
	REGISTRAR FILE NO. _____
	LOAN PERIOD _____
	APPROVED _____
	FOR _____
MUSEUM NUMBER AND DESCRIPTION _____	

# OF PACKAGES _____	RECEIVED IN GOOD CONDITION: _____
SHIPMENT _____	Signature _____
PAYMENT _____	
SHIPPING NO. _____	Print Name _____
FUND # _____	
SHIPPING CLERK'S INITIALS _____	Date _____

WHITE COPY: SIGN, DATE, and RETURN THIS COPY TO:  
 SMITHSONIAN INSTITUTION, Office of the Registrar, National Museum of American Art, Washington DC 20560-0210  
 YELLOW COPY: RETAIN THIS COPY  
 PINK COPY: SHIPPING COPY GOLDENROD: PENDING COPY  
 202.357.1381 Telephone 202.786.2607 Fax

## APPENDIX F: CATALOGUE REPORT

UNITED STATES GOVERNMENT  
memorandum

DATE: \_\_\_\_\_

REPLY TO  
ATTN OF: Melissa Kroning, Registrar

SUBJECT: Monthly cataloguing report of works from the permanent collection

TO: Charles Robertson, Deputy Director

	Painting & Sculpture & Dec. Arts	Graphic Arts	Totals
Works uncatalogued as of _____	_____	_____	_____
Works accessioned during month of _____	_____	_____	_____
Works catalogued during month of _____	_____	_____	_____
Works uncatalogued as of _____	_____	_____	_____

cc: Lynda Hartigan  
Betsy Broun



APPENDIX G: RECEIPT FOR INCOMING OBJECTS  
Smithsonian American Art Museum

RECEIPT FOR INCOMING OBJECTS (See conditions on reverse side.)

---

DATE OF ARRIVAL

RECEIVED FROM

---

MUSEUM NUMBER AND DESCRIPTION

---

FOR

DEPARTMENT

VIA

CHARGES

---

SIGNATURE

\_\_\_\_\_  
Registrar, Smithsonian American Art Museum

Date \_\_\_\_\_

APPENDIX H: CHANGE OF INFORMATION  
NATIONAL MUSEUM OF AMERICAN ART

## CHANGE OF INFORMATION

TO: Registrar

FROM: \_\_\_\_\_

RE: \_\_\_\_\_

Authorized by: \_\_\_\_\_

19

cc: Data Collection  
Rights & Reproductions  
Curator  
Cataloguer  
SI-423 rev. 11-18-91



## APPENDIX I: FACILITY REPORT

**STANDARD FACILITY REPORT -- UNITED STATES**  
**Registrars Committee of the American Association of Museums**  
**Adopted 1998**

**Borrowing Institution Profile**

<b>Name of Borrowing Institution/Loan Venue</b>	
<b>Contact Person</b>	
<b>Title</b>	
<b>Mailing Address</b>	
<b>Street Address</b>	
<b>Shipping Address</b>	
<b>Telephone Number</b>	
<b>Fax Number</b>	
<b>E-mail Address</b>	
<b>World Wide Web URL</b>	
<b>Purpose of Loan/ Exhibition Title</b>	
<b>Dates at Loan Venue</b>	

**STANDARD FACILITY REPORT**  
*Adopted by the Registrars Committee*  
*American Association of Museums, 1998*

**NOTICE**

IT IS UNDERSTOOD THAT THE INFORMATION INDICATED IN THIS FORM IS CRITICALLY CONFIDENTIAL AND WILL BE USED BY THE POTENTIAL LENDING INSTITUTION ONLY IN EVALUATING FACILITIES OF POTENTIAL BORROWERS AND IN PREPARING APPLICATIONS FOR INDEMNITY. THIS FORM MUST BE STORED IN A SECURE LOCATION AND NO COPIES ARE TO BE MADE OR DISTRIBUTED WITHOUT THE EXPRESS CONSENT OF THE SUBJECT INSTITUTION. THIS FORM MUST NOT BE DISTRIBUTED VIA FAX.

**INSTITUTION NAME:** \_\_\_\_\_

Please attach a floor plan of the museum, indicating:

- where borrowed object(s) will be displayed
- receiving area
- location of reception areas
- location of portable fire extinguishers, fire suppression and detection systems

Floor plan attached

☐ Yes

☐ No

Please indicate the system of measurement used to report dimensions and weight capacities for your museum

☐ English measure (feet, inches, miles, etc.)

☐ International System of Units (IS) (meters, centimeters, kilograms, kilometers, etc.)

**1. GENERAL INFORMATION**

1.1 Is your institution currently accredited by the American Association of Museums? ☐ Yes ☐ No

If yes, date of most recent accreditation decision \_\_\_\_\_

1.2 Check the type(s) that best describe your institution:

☐ Museum (non-profit)

☐ Aquarium

☐ Arboretum/Botanical Garden

☐ Art

☐ Children's/Youth

☐ General

☐ Historic House

☐ History

☐ Natural History/Anthropology

☐ Nature Center

☐ Science

☐ Zoo

☐ Other (specify) \_\_\_\_\_

☐ University

☐ Museum or Gallery

☐ Student Center/Union

☐ Library

☐ Department \_\_\_\_\_

☐ Cultural Organization

☐ Library

☐ Religious Institution

☐ Civic/Exhibition Center

☐ Fair Building

☐ Other (specify) \_\_\_\_\_

☐ Other (specify) \_\_\_\_\_

## GENERAL INFORMATION (cont.)

## Geographic Profile

Contact your local fire department and/or municipal building department for assistance in answering questions 1.3 through 1.6.

1.3 Is your building located in an earthquake or earth movement prone zone? ☐ Yes ☐ No

Please consult the map on page 26 to determine the number corresponding to the area in which your building is located. Use the blank below to indicate the seismic zone number listed on the map.

Seismic Zone \_\_\_\_\_

1.4 Is your building located in an area designated as a flood zone or next to a body of water which can overflow its boundaries? ☐ Yes ☐ No

If so, what is the flood rating for your building? \_\_\_\_\_

Explain rating method: \_\_\_\_\_

1.5 Is your building located in an area subject to other natural catastrophes such as hurricanes, tornadoes, or severe windstorms? ☐ Yes ☐ No

If yes, is your building equipped with working storm shutters? ☐ Yes ☐ No

If yes, what types of shutters? \_\_\_\_\_

1.6 Is your institution in a designated brush zone? ☐ Yes ☐ No

### Staff and Major Contractors

1.7 Use the matrix below to provide information on key museum staff members who will work with temporary or traveling exhibitions. Provide both work and home numbers for employees. Under employment status, please indicate if employee is a full- or part-time staff member or is a contractor. If employee is a contractor, provide the name of the contracting firm or organization. Please provide the specialty of curators and conservators. Attach a continuation sheet if necessary.

POSITION	NAME	TITLE	TELEPHONE/FAX NUMBERS	E-MAIL ADDRESSES	EMPLOYMENT STATUS (F/T, P/T, Contractor)
Director (Chief Exec. Officer)			Work: Home: Fax:		
Security Supervisor			Work: Home: Fax:		
Registrar I			Work: Home: Fax:		
Registrar II			Work: Home: Fax:		
Shipping/Receivin g Officer			Work: Home: Fax:		
Curator I	Specialty:		Work: Home: Fax:		
Curator II	Specialty:		Work: Home: Fax:		
Conservator I	Specialty:		Work: Home: Fax:		
Conservator II	Specialty:		Work: Home: Fax:		
Customs Broker			Work: Home: Fax:		

## 2. BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE

### General

2.1 Please indicate the dates your original building and any subsequent additions were completed. Provide the name of the addition. Use an "x" to indicate the gallery/areas where loan items will be stored and displayed.

	Date of Completion	Loan Item Storage Area	Loan Item Display Area
Original Building			
Addition 1			
Addition 2			
Addition 3			

2.2 What type of building materials were used for your original building?  
[Indicate "x" where appropriate]

Original Building	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls										
Interior Walls										
Floors										
Ceilings										
Structural Supports										

What type of building materials were used for subsequent additions? Attach an additional sheet if necessary. [Indicate "x" where appropriate]

Addition 1	Adobe	Brick	Concrete	Glass	Safety Glass	Steel	Stone	Wood	Fabric/ Carpet	Other (specify)
Exterior Walls										
Interior Walls										
Floors										
Ceilings										
Structural Supports										

2.3 Indicate ("x") the most appropriate description of your building and any additions. Contact your local fire department or municipal building department for assistance, if necessary, in answering this question.

	Type I -- Fire Resistive	Type II -- Non-Combustible	Type III -- Ordinary	Type IV -- Heavy Timber	Type V -- Wood Frame
Original Building					
Addition 1					
Addition 2					
Addition 3					

If your original building or any additions are Type I -- Fire Resistive, is there a sprayed-on fire retardant?

☐ Yes

☐ No

## BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

2.4 Are all structures free-standing? ☐ Yes ☐ No

If no, provide a physical description and the purpose of the larger structure into which it is incorporated and how museum access is restricted/monitored:

---



---

2.5 Are you undergoing renovation at this time? ☐ Yes ☐ No

2.6 Do you anticipate any construction or renovation projects during the proposed loan period? ☐ Yes ☐ No

If yes, explain: 

---

2.7 How many floors does your building have? 

---

If more than one floor, indicate mode of access between levels:

☐ Stairs ☐ Elevator ☐ Other (specify) 

---

Are floors divided by three-hour fire doors? ☐ Yes ☐ No

## Temporary Exhibition Space(s)

2.8 Indicate the layout of your temporary exhibition area(s):

☐ One large room ☐ Series of small rooms

☐ Other (specify) 

---

2.9 What is the load capacity of exhibition gallery floors (if it pertains to the loan object(s) in question)?

---

2.10 Are any temporary exhibition spaces located in public activity areas such as lobbies, lounges, hallways, libraries, cafes, classrooms, etc.? ☐ Yes ☐ No

If yes, describe: 

---

2.11 Are the temporary exhibition areas used only for viewing? ☐ Yes ☐ No

If no, what other function(s) do they serve? 

---

2.12 Are there any water fixtures or accessories such as plumbing pipes, sprinkler systems, water fountains, etc., located in or above temporary storage or exhibition areas? ☐ Yes ☐ No

If yes, describe: 

---

## BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

2.13 Do you have a modular wall partition/panel system? ☐ Yes ☐ No

If yes, indicate means of support:

☐ Supported at floor and ceiling ☐ Supported only at floor

Indicate the materials used in construction: \_\_\_\_\_  
 \_\_\_\_\_

2.14 Describe the type and location of public activities that take place in your building, other than exhibitions:  
 \_\_\_\_\_  
 \_\_\_\_\_

Do these activities take place in temporary exhibition galleries? ☐ Yes ☐ No

2.15 Are eating and drinking ever permitted in:

Temporary exhibition galleries? ☐ Yes ☐ No  
 Temporary exhibition storage? ☐ Yes ☐ No  
 Receiving area? ☐ Yes

☐ No

Temporary exhibition preparation area? ☐ Yes ☐ No

If yes, please explain: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

2.16 Do you make routine inspections for rodent, insect and microorganism problems? ☐ Yes ☐ No

If yes, describe means and frequency: \_\_\_\_\_  
 \_\_\_\_\_

2.17 Do you undertake routine extermination/fumigation procedures? ☐ Yes ☐ No

If yes, describe methods, products used, and frequency: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Describe what course of action you would take if and when an infestation occurs: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

2.18 Please supply details of how the exhibition area is managed during an exhibition with regard to routine lamp replacement, cleaning procedures, and checking of equipment: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

## Shipping and Receiving

2.19 What are your normal receiving hours? \_\_\_\_\_

2.20 Can you accommodate a delivery at times other than these hours? ☐ Yes ☐ No2.21 How are large shipments received? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2.22 What is the largest size vehicle your loading area will accommodate (if it pertains to the loan objects in question)? \_\_\_\_\_

2.23 Do you have (or have access to) the following? Please "x" all that apply and provide requested details, if they relate to the loan item(s) in question.

- |  |                               |
|--|-------------------------------|
| <input type="checkbox"/> Shipping/receiving door | (dimensions: H _____ W _____) |
| <input type="checkbox"/> Raised loading dock     | (height from ground: _____)   |
| <input type="checkbox"/> Dock leveler            |                               |
| <input type="checkbox"/> Forklift                | (weight capacity: _____)      |
| <input type="checkbox"/> Hydraulic lift          | (weight capacity: _____)      |
| <input type="checkbox"/> Crane                   | (weight capacity: _____)      |
| <input type="checkbox"/> Ramp                    | (length: _____)               |
| <input type="checkbox"/> Scaffolding             | (height: _____)               |
| <input type="checkbox"/> Other                   | (specify: _____)              |

2.24 What is the maximum size crate your shipping/receiving door can accommodate?  
(H \_\_\_\_\_ W \_\_\_\_\_ D \_\_\_\_\_)2.25 If you do not have a shipping/receiving door or a raised dock, how do you receive shipments? (*Describe loading area and indicate on attached floor plan*) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_2.26 Is your loading area: ☐ Sheltered ☐ Enclosed ☐ Neither2.27 Describe security precautions taken in your loading area: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_2.28 Do you have a secure receiving area separate from the loading area? ☐ Yes ☐ No  
(Dimensions: L \_\_\_\_\_ W \_\_\_\_\_ Ceiling H \_\_\_\_\_)If yes, is this area used only for exhibition objects? ☐ Yes ☐ NoIf not, please describe other uses. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

2.29 How is access to the receiving area controlled? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

2.30 Where do you usually unpack/repack/prepare objects for exhibition? (Indicate by numbering all appropriate items in priority order, with 1 being the space most frequently used.)

_____ Receiving room	_____ Exhibition galleries
_____ Exhibition preparation room	_____ Storage area
_____ In-house packing facility	_____ Outside packing facility

2.31 Do you utilize an off-site packing/preparation facility? ☐ Yes ☐ No

If yes, indicate the most appropriate description:

<input type="checkbox"/> Museum property	<input type="checkbox"/> Commercial space contracted as needed
<input type="checkbox"/> Rented commercial space	<input type="checkbox"/> Other (specify) _____

Indicate distance from your institution: \_\_\_\_\_

What is the mode of transportation between the two facilities? \_\_\_\_\_

Does a professional museum staff member always supervise packing/unpacking? ☐ Yes ☐ No

What is the title of the staff person responsible? \_\_\_\_\_

2.32 Where do you usually store loaned objects before they are installed? (Indicate by numbering all appropriate items in priority order, with 1 being the space most frequently used.):

_____ Receiving room	_____ Exhibition galleries
_____ Exhibition preparation room	_____ Storage area
_____ In-house packing facility	_____ Outside packing facility

2.33 Do you have a freight elevator? ☐ Yes ☐ No

Interior dimensions: L \_\_\_\_\_ W \_\_\_\_\_ Ceiling H \_\_\_\_\_

Load capacity: \_\_\_\_\_

## BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

## Storage

2.34 Do you have a secured storage area for temporary exhibition objects? ☐ Yes ☐ No

Interior dimensions: L \_\_\_\_\_ W \_\_\_\_\_ Ceiling H \_\_\_\_\_

Dimensions of door: H \_\_\_\_\_ W \_\_\_\_\_

Is it:   
 Separate from your permanent collection storage ☐ Yes ☐ No   
 Locked ☐ Yes ☐ No   
 Alarmed ☐ Yes ☐ No   
 Climate-controlled ☐ Yes ☐ No   
 (See Section 3 for detailed environmental information)

Who has access/keys? \_\_\_\_\_

How is access controlled? \_\_\_\_\_

\_\_\_\_\_

2.35 Do you have fire detection and/or suppression systems in your temporary exhibition object storage area?   
 (See Section 4 for detailed information on fire protection) ☐ Yes ☐ No

Describe: \_\_\_\_\_

\_\_\_\_\_

2.36 Do you have a highly secured storage area for precious small temporary exhibition objects? ☐ Yes ☐ No

If yes describe: \_\_\_\_\_

\_\_\_\_\_

2.37 Where do you store empty crates? (\*x\* all appropriate)

☐ On-premises ☐ Off-premises

If on-premises, is area:   
☐ temperature-controlled   
☐ pest-controlled   
☐ humidity-controlled

If off-premises, is area:   
☐ temperature-controlled   
☐ pest-controlled   
☐ humidity-controlled

## 3. ENVIRONMENT

## Heating and Air Conditioning

3.1 Is your environmental control system in operation 24 hours a day, 7 days a week including times when the museum is closed?

☐ Yes

☐ No

Is there a back-up system for your environmental control system?

☐ Yes

☐ No

If yes, how long can it operate? \_\_\_\_\_

3.2 Indicate the type and location of your environmental control systems ("x" all appropriate):

	Temporary Exhibition Storage	Temporary Exhibition Gallery	Throughout Building
Centralized 24-hour temperature control system			
Centralized 24-hour humidity control system			
Centralized 24-hour filtered air			
Simple air conditioning (window units)			
Simple heating			

3.3 Describe cooling system:

	Type	Year Installed or Upgraded
In temporary exhibition galleries		
In temporary exhibition storage		

3.4 Describe heating system (i.e., convection, forced air, solar):

	Type	Year Installed or Upgraded
In temporary exhibition galleries		
In temporary exhibition storage		

3.5 Are portable heating devices used anywhere in your facility?

☐ Yes

☐ No

If so, what kind and where? \_\_\_\_\_

3.6 Describe humidity control equipment:

	Type	Year Installed or Upgraded
In temporary exhibition galleries		
In temporary exhibition storage		

3.7 Do you use any additives (i.e. corrosion-inhibitors, water treatments) in your humidification system?

☐ Yes

☐ No

If yes, explain: \_\_\_\_\_

## ENVIRONMENT (cont.)

3.8 Who monitors and services the environmental systems?

- ☐ Staff  
☐ On maintenance contract  
☐ Called repair as needed

3.9 How often are the environmental systems monitored and serviced? \_\_\_\_\_

3.10 What are the recorded temperature and relative humidity ranges in your:

	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer				
In Fall/Winter				

3.11 What is the maximum usual variation percentage within a 24-hour period in your:

	Temporary Exhibition Galleries		Temporary Exhibition Storage	
	Temperature	% RH	Temperature	% RH
In Spring/Summer				
In Fall/Winter				

3.12 Who responds to environmental control system problems?

- ☐ In-house personnel                      ☐ Contractor  
☐ Other (please specify): \_\_\_\_\_

3.13 Are records of the variations in temperature and relative humidity kept? ☐ Yes ☐ No3.14 Do you have the ability to adjust your temperature and relative humidity levels to meet the needs of different types of objects? ☐ Yes ☐ No

3.15 How many of each of the following do you have available and how often are they calibrated?

	Number available	Frequency of calibration
Recording hygrothermographs		
Psychrometers		
Hygrometers		

3.16 Do you monitor and record temperature and relative humidity levels on a regular basis in:

- Temporary exhibition galleries? ☒ Yes ☐ No  
 Temporary exhibition storage spaces? ☐ Yes ☐ No  
 Display cases containing environmentally sensitive material? ☐ Yes ☐ No

If yes, by what means: ☐ Recording hygrothermographs  
☐ Other (specify): \_\_\_\_\_

Indicate frequency: \_\_\_\_\_

Who is responsible for monitoring these levels? \_\_\_\_\_

## ENVIRONMENT (cont.)

3.17 Are the environmental conditions in temporary exhibition galleries: ("x" the most appropriate)

- ☐ Individually controlled  
☐ All controlled as part of the entire building or with several other rooms

3.18 Are the temporary exhibition storage areas: ("x" the most appropriate)

- ☐ Individually controlled  
☐ All controlled as part of the entire building or with several other rooms

3.19 How closely are loan objects positioned to heating, air conditioning, or humidification vents or units?

Describe: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## Lighting

3.20 What type of lighting do you utilize in temporary exhibition galleries? ("x" all appropriate)

- |   |  |
|---|--|
| <input type="checkbox"/> Daylight                       | <input type="checkbox"/> Fluorescent           |
| <input type="checkbox"/> Windows                        | <input type="checkbox"/> UV Filtered           |
| <input type="checkbox"/> UV filtered                    | <input type="checkbox"/> Incandescent          |
| <input type="checkbox"/> Equipped with shades or drapes | <input type="checkbox"/> Tungsten              |
| <input type="checkbox"/> Skylights                      | <input type="checkbox"/> Iodide                |
| <input type="checkbox"/> UV filtered                    | <input type="checkbox"/> Quartz                |
| <input type="checkbox"/> Equipped with shades or drapes | <input type="checkbox"/> Other (specify) _____ |

3.21 Do you have a light meter?

☐ No

☐ Yes

What type? \_\_\_\_\_

Do you have a UV meter?

☐ Yes

☐ No

3.22 How low can you adjust your light levels (# of foot-candles)? \_\_\_\_\_

3.23 Is your institution capable of building vitrines with special requirements upon request?

☐ Yes

☐ No

3.24 Are display cases equipped with dust filters?

☐ Yes

☐ No

3.25 Are display cases ever internally lit?

☐ Yes

☐ No

If yes, what type of lighting is used in the display cases ("x" all appropriate):

- ☐ Fluorescent    ☐ Incandescent    ☐ UV filtered    ☐ Fiber optic

3.26 Are objects in display cases safeguarded against ultraviolet rays and heat build-up from interior lights?

☐ Yes

☐ No

If yes, how: \_\_\_\_\_

#### 4. FIRE PROTECTION

Contact your local fire department or municipal building department for assistance, if necessary, in answering questions 4.1 and 4.2 and 4.15.

4.1 What is the fire rating of your building (e.g., A1)? \_\_\_\_\_

4.2 Is the entire building protected by a fire and/or smoke detection/alarm system? ☐ Yes ☐ No

If yes, indicate type (ion detectors, etc.): \_\_\_\_\_

If no, describe areas not protected: \_\_\_\_\_

\_\_\_\_\_

4.3 Do your institution's fire detection/alarm systems employ components listed by Underwriters Laboratories? ☐ Yes ☐ No

Are the systems installed according to UL standards? ☐ Yes ☐ No

4.4 Are all emergency exit doors equipped with alarms? ☐ Yes ☐ No

If yes, indicate type: \_\_\_\_\_

Do doors automatically unlock when a fire alarm is activated? ☐ Yes ☐ No

4.5 How are the systems checked? \_\_\_\_\_

By whom? \_\_\_\_\_

How frequently? \_\_\_\_\_

4.6 How is the fire/smoke detection/alarm system activated? (\*x\* all appropriate)

	Temporary Exhibition Galleries	Temporary Exhibition Storage Areas
Self-activated heat detection		
Self-activated smoke detection		
Control panel		
Manual pull stations		
Water flow switches in sprinkler system		

4.7 Who does your fire alarm system alert? (\*x\* all appropriate)

- ☐ In-house central station (proprietary system)  
☐ In-house audible devices  
☐ Local fire station—direct line  
☐ UL/FM-approved central station (specify company) \_\_\_\_\_  
☐ Other (specify) \_\_\_\_\_

## FIRE PROTECTION (cont.)

4.8 Indicate the type(s) of fire suppression system(s) in operation where loaned object(s) will be received, stored and exhibited: ("x" all appropriate)

*Sprinklers*

	Received	Stored	Exhibited
Wet pipe			
Dry pipe			
Delayed action			
Pre-action			
Other			

Location(s): \_\_\_\_\_

Year installed \_\_\_\_\_

Are the staff and guards trained in shut-off procedures? ☐ Yes ☐ No

*Gaseous fire suppression systems*

	Received	Stored	Exhibited
Halon			
Clean agent			
Other			

Location(s): \_\_\_\_\_

Year installed \_\_\_\_\_

*Fire hose cabinets per  
Local fire code*

Received	Stored	Exhibited

Are fog nozzles installed? ☐ Yes ☐ No

*Portable fire  
Extinguishers*

Received	Stored	Exhibited

Specify type (e.g., pressurized water, carbon dioxide, dry chemical, foam, Halon, acid, other) \_\_\_\_\_

4.9 How often are portable extinguishers tested? \_\_\_\_\_

4.10 How frequently is the staff trained in the use of portable fire extinguishers? \_\_\_\_\_

4.11 In what areas and under what conditions is smoking allowed in your building? \_\_\_\_\_

4.12 How far is your institution from the local fire station? \_\_\_\_\_

4.13 How long does it take the fire department to arrive at your facility in response to an alarm? \_\_\_\_\_

4.14 How far is your building from the nearest fire hydrant? \_\_\_\_\_

## FIRE PROTECTION (cont.)

4.15 Is your local fire station staffed 24 hours a day? ☐ Yes ☐ No

What is the town Class number for the community's public fire protection? \_\_\_\_\_

Is there an on-site fire brigade? ☐ Yes ☐ No

Has the fire department visited your facility and met with you to pre-plan a course of action should a fire occur at your facility? ☐ Yes ☐ No

Date of the last visit by the fire department for pre-planning: \_\_\_\_\_

4.16 Do you have an established fire emergency procedure? ☐ Yes ☐ No

If yes, how frequently is the staff trained in this procedure? \_\_\_\_\_

\_\_\_\_\_



## 5. SECURITY

## Guards and Access

5.1 Do you have 24-hour human guard security (as opposed to periods of electronic-only surveillance)? ☐ Yes ☐ No

If no, would your institution be willing to hire additional guards, if required? ☐ Yes ☐ No

5.2 What type of security personnel does your institution utilize? ("x" all appropriate)

- ☐ Security employees of your institution  
☐ Other staff  
☐ Contractors from an outside service company Name of company \_\_\_\_\_  
☐ Students  
☐ Volunteers/docents  
☐ Other (specify) \_\_\_\_\_

5.3 Do you have a trained security supervisor in charge at all times? ☐ Yes ☐ No

5.4 Are your security personnel specially trained for your facility? ☐ Yes  
☐ No

If yes, briefly explain the extent and duration of their training: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5.5 Are your guards ("x" all appropriate)

- ☐ Armed? ☐ Radio-equipped?  
☐ Pager-equipped? ☐ Phone-equipped?  
☐ Other (specify) \_\_\_\_\_

5.6 Do you conduct background checks on guards prior to hiring? ☐ Yes ☐ No

Do you perform honesty testing on prospective or new employees? ☐ Yes ☐ No  
 Do you perform background checks on prospective or new employees? ☐ Yes ☐ No

5.7 Indicate the number of guards normally on duty:

	Throughout Building		In Temporary Exhibition Galleries	
	Stationary	Patrolling	Stationary	Patrolling
During public hours (day/evening)				
When closed to the public, but open to staff				
During closed hours				

5.8 How many galleries are assigned to each guard? \_\_\_\_\_

5.9 Is a guard assigned during installation and deinstallation? ☐ Yes ☐ No

If no, can one be, if required? ☐ Yes ☐ No

How is access restricted during installation and deinstallation of temporary exhibitions? \_\_\_\_\_

\_\_\_\_\_

## SECURITY (cont.)

5.10 How often are temporary exhibition galleries checked when closed? \_\_\_\_\_

By whom? \_\_\_\_\_

How is the frequency of these checks ensured (e.g., checkpoint system, etc)? \_\_\_\_\_

5.11 How often are "checklist" checks made of the objects in temporary exhibitions? \_\_\_\_\_

Who is responsible for these checks? \_\_\_\_\_

5.12 Do you make a photographic record of objects within each temporary exhibition gallery?

☐ Yes

☐ No

5.13 Do you maintain records on internal movement and relocation of borrowed objects?

☐ Yes

☐ No

5.14 Are security personnel stationed at all entrances and exits to the building during open hours?

☐ Yes

☐ No

If no, explain: \_\_\_\_\_

5.15 Indicate the positions/titles of those individuals authorized to sign for the removal of museum objects from the building: \_\_\_\_\_

5.16 Is every object entering or leaving the building signed in and out by security personnel?

☐ Yes

☐ No

5.17 Are the contents of bags, briefcases, etc. checked upon entering and exiting?

☐ Yes

☐ No

Is there a handcarry size restriction?

☐ Yes

☐ No

If yes, what is it? \_\_\_\_\_

What is your policy on use of tripods in temporary exhibition galleries? \_\_\_\_\_

5.18 Do you have a sign-in/sign-out procedure for guards and after-hours personnel?

☐ Yes

☐ No

5.19 How many staff members have keys to exterior doors? \_\_\_\_\_

Specify positions/titles: \_\_\_\_\_

5.20 Are exterior perimeter checks of the building carried out?

☐ Yes

☐ No

If yes, by whom and how frequently? \_\_\_\_\_

## SECURITY (cont.)

5.21 Do your staff (paid and volunteer) and special guests wear identifying badges when in non-public areas of your building? ☐ Yes ☐ No

5.22 Do you have an emergency response plan? ☐ Yes ☐ No

Do you have a disaster recovery plan? ☐ Yes ☐ No

Please list the date of the last revision for each: \_\_\_\_\_

If your institution utilizes such plans, how frequently is the staff trained in their implementation? \_\_\_\_\_

5.23 What emergency procedures are observed in the case of theft or vandalism? \_\_\_\_\_

## Physical and Electronic Systems

5.24 Do you have an electronic security alarm system in operation throughout the building? ☐ Yes ☐ No

If no, specify which areas are not protected: \_\_\_\_\_

5.25 What types of detection equipment are in operation (\*x\* all appropriate)

- |  |  |
|--|--|
| <input type="checkbox"/> Magnetic contacts           | <input type="checkbox"/> Microwave motion detectors        |
| <input type="checkbox"/> Photo electric beams        | <input type="checkbox"/> Passive infrared motion detectors |
| <input type="checkbox"/> Ultrasonic motion detectors | <input type="checkbox"/> Pressure mats on switches         |
| <input type="checkbox"/> Sonic sensors               | <input type="checkbox"/> Closed circuit TV                 |
| <input type="checkbox"/> Break glass sensors         | <input type="checkbox"/> Water detection devices           |
| <input type="checkbox"/> Other (specify) _____       |  |

5.26 Is your institution's security system certified by Underwriters Laboratories? ☐ Yes ☐ No

Are its components listed by UL? ☐ Yes ☐ No

5.27 Where does your detection system sound an alarm? (\*x\* all appropriate)

- ☐ Proprietary central station
- ☐ Local audible alarms
- ☐ Local police—direct line (if ALL systems do not automatically register at the police station, indicate which ones do not) \_\_\_\_\_
- ☐ UL/FM central station (specify company) \_\_\_\_\_
- ☐ Other (specify) \_\_\_\_\_

## SECURITY (cont.)

5.28 Do exterior doors open directly into the temporary exhibition area? ☐ Yes ☐ No

If yes, indicate locking mechanism: \_\_\_\_\_

5.29 Are there windows in the temporary exhibition area? ☐ Yes ☐ No

If yes, what type of physical security (e.g., bars, gates, mesh) protects them? \_\_\_\_\_

5.30 Are all the building's exterior openings (including entry/exit doors, windows, roof doors and air ducts) secured and alarmed? ☐ Yes ☐ No

If no, explain: \_\_\_\_\_

5.31 How are your security systems tested? \_\_\_\_\_

How often? \_\_\_\_\_

Who undertakes these tests? \_\_\_\_\_

5.32 Are tests conducted to determine the adequacy and promptness of human response to alarm signals? ☐ Yes ☐ No

If yes, how frequently? \_\_\_\_\_

5.33 Are records kept of all alarm signals received, including time, date, location, action taken and cause of alarm? ☐ Yes ☐ No

Who is responsible for keeping these records? \_\_\_\_\_

5.34 How are fragile, small or extremely valuable objects protected?

Check all appropriate:

- ☐ Acrylic vitrines
- ☐ Glass vitrines
- ☐ Wall/permanent cases
- ☐ Free-standing cases (specify construction): \_\_\_\_\_

- ☐ Locked cases
- ☐ Cases secured with exposed screws
- ☐ Cases secured with covered screws
- ☐ Cases secured with security screws
- ☐ Cases with sealed seams
- ☐ Alarmed cases (specify type) \_\_\_\_\_
- ☐ Other (specify) \_\_\_\_\_

If none of the above, is your museum willing to borrow or construct secure cases? ☐ Yes ☐ No

## SECURITY (cont.)

5.35 How are small wall-mounted objects affixed to the wall to deter theft? (e.g., security plates, etc.)

---

5.36 What hardware is used to hang large, framed works?

---

---

5.37 Can framed objects be individually alarmed, if required?

☐ Yes

☐ No

5.38 Indicate methods utilized to deter public access to large exposed objects:

---

---



## 7. INSURANCE

7.1 Which company provides insurance for your institution? \_\_\_\_\_

Broker's name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone number: \_\_\_\_\_

Fax number: \_\_\_\_\_

7.2 How long have you carried insurance with this company? \_\_\_\_\_

7.3 What coverage does your policy for borrowed objects provide? *Please "x" all that apply.*

- ☐ All-risk museum coverage, wall-to-wall (while on exhibit and in transit), subject to the standard exclusions
- ☐ Coverage against burglary and theft
- ☐ Coverage against fire
- ☐ Coverage against rising water and water damage
- ☐ Coverage against natural disasters (i.e., earthquake)
- ☐ Coverage against mysterious disappearance
- ☐ Coverage against employee dishonesty

7.4 What are the applicable non-standard exclusions of your policy affecting loans? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

7.5 What are the deductible limits of coverage for borrowed objects? \_\_\_\_\_

7.6 Have there been any individual damages or losses over \$5,000 to permanent, loaned or borrowed collections incurred during the last three years (whether or not a claim was filed)? ☐ Yes ☐ No

If yes, state the date of damage or loss, circumstances and cause, extent of the damage or loss, whether there was litigation or subrogation to determine blame or negligence (add additional sheet, if necessary).

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What precautions have now been undertaken to prevent any further incidents?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**8. LOAN HISTORY**

8.1 List several temporary exhibitions you have recently hosted:

Exhibition Title/Organizing Institution	Year

8.2 List other institutions you have borrowed from recently:

Name of Institution	Object Type	Year

**9. ADDITIONAL INFORMATION AND COMMENTS**



## 10. VERIFICATION AND RESPONSIBILITY

THE UNDERSIGNED IS A LEGALLY AUTHORIZED AGENT FOR THE SUBJECT INSTITUTION AND HAS COMPLETED THIS REPORT. THE INFORMATION INDICATED PROVIDES A COMPLETE AND VALID REPRESENTATION OF THE FACILITY, SECURITY SYSTEMS AND CARE PROVIDED TO OBJECTS (BOTH OWNED AND BORROWED).

Signature \_\_\_\_\_

Typed Name \_\_\_\_\_

Title \_\_\_\_\_

Date \_\_\_\_\_

PLEASE SIGN AND DATE BELOW TO INDICATE THAT THE INFORMATION PROVIDED IN THIS DOCUMENT HAS BEEN REVIEWED FOR ACCURACY AND HAS BEEN UPDATED WHERE NECESSARY WHEN IT IS REISSUED.

## SUBSEQUENT REVIEWS:

Signature	Title	Date
Signature	Title	Date
Signature	Title	Date
Signature	Title	Date

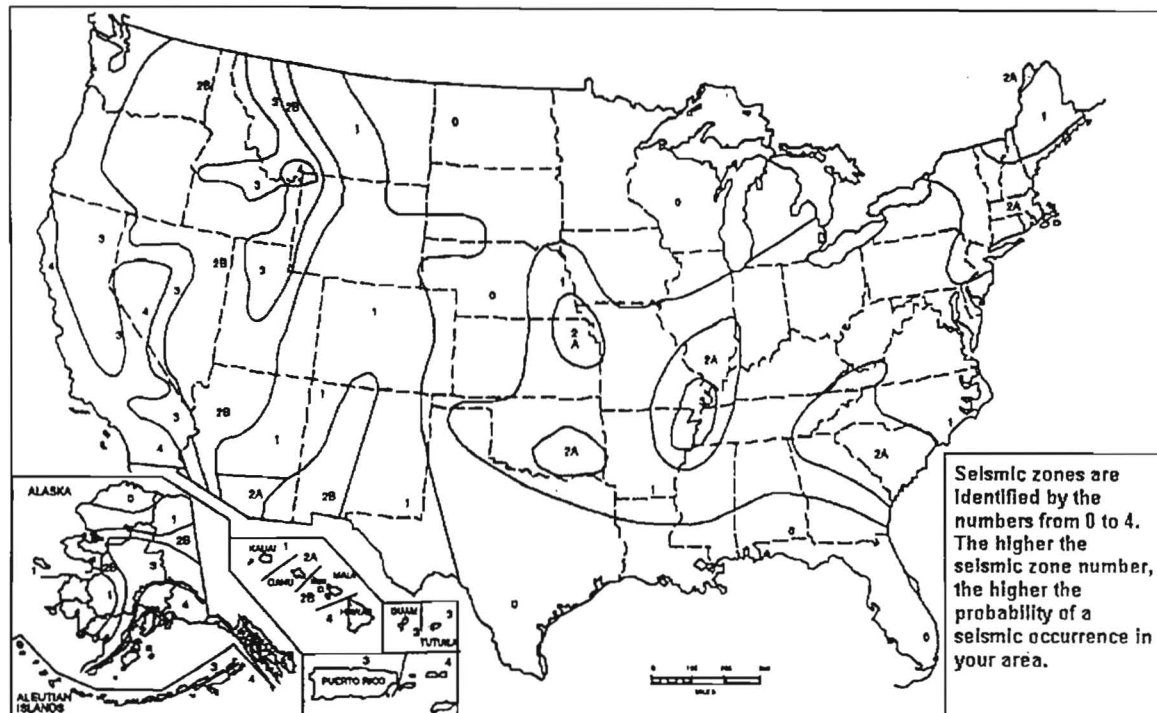


FIGURE 16-2—SEISMIC ZONE MAP OF THE UNITED STATES

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## APPENDIX J: GRAPH EXHIBITION SCHEDULE

## SAAM Graph Exhibition Schedule

2002

## Renwick Gallery

Date: December, 2001

Renwick Gallery																
Gallery	January	February	March	April	May	June	July	August	September	October	November	December				
102-103	Maloor	8 Weeks	3/15	Wood Turning since 1930			7/14	8 Weeks	9/6	George Catlin and His Indian Gallery						
104-105		8 Weeks					8 Weeks									
Palm Court		Unscheduled					8 Weeks									
Stairwell	Unscheduled															
Grand Salon	Current Installation of Permanent Collection					6/23	8 Weeks	8/16	Catlin's Indian Gallery							
Gal. 202, 203	Permanent Collection										11/25	12/7 (rotate)				
Gal. 205, 206, 207	Permanent Collection				5/20	8 Weeks	6/14	Renwick Invitational: Four Discoveries in Craft		10/14	8 Weeks	Reinstall 205,206,207				
Special Programs	Renwick Acquisitions Comm. Mtg. 4/25/02; SAAM Comm. Mtg. 4/29/02										SAAM Commission Meeting 11/18/02					

## SAAM Graph Exhibition Schedule

2003

## Renwick Gallery

Date: December, 2001

Renwick Gallery												
Gallery	January	February	March	April	May	June	July	August	September	October	November	December
102-103	Catlin  1/19  Palm Court	8 Weeks	3/14	Frank Lloyd Wright Light Screens			7/20	8 Weeks	9/12	Liza Lou's Kitchen and Back Yard (Tentative)		
104-105												
Unscheduled												
Unscheduled												
Stairwell	Unscheduled											
Grand Salon	Catlin's Indian Gallery											
2nd Floor	Permanent Collection					6/13 (rotate)					12/12 (rotate)	

## SAAM Graph Exhibition Schedule

2004

Renwick Gallery

**Date:** December, 2001

Gallery	January	February	March	April	May	June	July	August	September	October	November	December
102-103	Liza Lou 1/25	8 Weeks	3/12	Navy Silver (Tentative)			7/25	Unscheduled				
104-105	Unscheduled											
Palm Court												
Stairwell	Unscheduled											
Grand Salon	Caitlin's Indian Gallery		3/14	8 Weeks		5/7 Reinstallation of Permanent Collection (Tentative)						
2nd Floor	Permanent Collection					6/11 (rotate)						12/10 (rotate)



## **APPENDIX L: PERFORMANCE EVALUATION**

### **PERFORMANCE EVALUATION OF INTERN: Rose Macaluso**

**Department: Registrar's Office  
Smithsonian American Art Museum  
Supervisor: Abigail Terrones, Associate Registrar  
Summer 2002 (June 3 – August 2, 2002)**

**Was your intern on time?** Yes, always punctual.

**Was he or she reliable in interning the hours scheduled?** Yes. Rose worked with several staff members in the Registrar's office, both on-site and in our off-site storage facility, and at our Renwick Gallery. She was always reliable in working her assigned schedule, even when it involved changes in venue.

**How often did you and your intern meet to discuss assignments?** Rose worked in several different areas: rights and reproductions, collections storage, Renwick Gallery, traveling exhibitions, and permanent collection documentation. She worked with a different staff member in each area. With each new staff member, came a new task and a new set of instructions and procedures. Rose was quick to understand each assignment and would offer suggestions as appropriate.

**How much supervisory assistance was required by the intern to perform assignments?**

Very little. It appears that Rose's previous experience at the Ogden Museum of Southern Art gave her a good foundation in Registration. She was quick to understand the relevance of typical Registrarial tasks. Because of her experience and motivation to get all she could out of this intern experience, SAAM's staff was able to give her more responsibility than they might otherwise have.

**How well did this intern interact with your staff (if there were problems, what were they?)**

Rose interacted very well with our staff. She understood the work flow within the office, and the importance of working as part of a team. Additionally, she had a professional manner and a very likeable personality.

**In what ways (if any) did your intern show initiative, whether related to his/her assignment or to the office structure generally?**

Rose was clearly motivated to learn as much as possible through her Affiliate-sponsored internship. She applied herself 100%+ to every task, listening intently, and offered appropriate suggestions to achieve the desired result. In addition to routine operational tasks, she was also eager to assist with special projects whenever possible.

**How would you describe your intern's overall attitude in performance of assignments?**

Without exception, every staff member with whom she worked spoke very highly of Rose. Her attitude was outstanding; she was enthusiastic, industrious, highly motivated, self-assured, diplomatic, and very capable.

**How would you rate the level of communication between you and your intern?**

Very high. Rose's general knowledge and interest in Registration methods and procedures, coupled with her ability to listen and to express herself well, resulted in positive communication with staff, and with other contacts outside of the museum.

**How would you describe your intern's overall performance?** Excellent.

**This intern could have improved his/her performance by:**

No improvement suggested.

**I would rate this intern as excellent**   X   **good**        **fair**        **poor**       

**Other comments:** Rose was a welcome addition to our office and made a significant contribution in each area in the Registrar's Office where she worked.

**I would give this intern a grade of**   A+  .

**If asked in the future, would you feel comfortable providing a positive reference for this student?** Absolutely.

**APPENDIX M: EVALUATION OF THE SMITHSONIAN AMERICAN  
ART MUSEUM SUMMER INTERNSHIP PROGRAM BY  
INTERN**

<p><b>EVALUATION OF THE SMITHSONIAN AMERICAN ART MUSEUM SUMMER INTERNSHIP PROGRAM</b></p>
---

**How did you initially hear about this program?**

Through the Smithsonian Affiliate's program

**Was it what you expected based on the information you read, heard or received?**

Yes, it was a wonderful educational opportunity

**If you initially read about the program on either the SAAM website or the SI website, did you feel the information was accurate? If not, what suggestions would you have for improvement?**

Did you feel that you were provided with sufficient and clear information prior to your arrival? If not, what additional information would you have liked to have? How and when should it have been received?

The informational packets I received were great – from housing in the District to acquainting me with the many different aspects of SI

**Please comment on the orientation format and information packet provided. Do you have any suggestions for improvement?**

**Were the program activities useful and/or enjoyable? If yes, which ones and why? If not, why not?**

Perhaps, if scheduling allows, schedule the program activities so that there is no more than one per week (rather than two or three a week and none at other times in the summer).

**Are there other activities you would add or have preferred:**



**Did you feel comfortable in communicating with and approaching the Intern Program Officer? If not, why not and how could this be improved?**

Yes

**Did you feel your internship experience was worthwhile? If no, what could have been done to improve it?**

I have learned a great deal this summer. It has been a wonderful experience.

**Did you feel your assigned office was appropriate for an internship? If not, why not?**

Yes

**Are there any ways in which you feel the program could be improved?**

Perhaps, the projects could be geared more to the individual's experience/ education level. Allow anyone who will be working with the intern an opportunity to seriously review the intern's résumé and/ or provide/ mandate a question/ answer period between the supervisor's and intern

**Are there any additional questions that you feel should be included on this evaluation form or the intern's evaluation form?**

NO

**Would you recommend this program to others?**

Yes

**Other comments.**

**APPENDIX N: INTERN DEPARTMENT AND PROJECT  
EVALUATION BY INTERN**

**INTERN DEPARTMENT AND PROJECT EVALUATION**

**Intern Name:** Rose Macaluso \_\_\_\_\_ **Assigned Department:** Registrar \_\_\_\_\_

***PLEASE RETURN TO JUDITH BY: Friday, August 2, 2002. Use whatever space is necessary to answer the following questions:***

**How closely did your assignments correspond to your initial project description? If there were differences, what were they?**

My assignments over the course of the summer were taken (nearly) directly from my project description

**Overall, did you feel your assignments were appropriate to your capabilities? If not, please explain why they were not appropriate?**

While most of the assignments were educational, some were below my education/ experience level – such as filing, computer database sorting, etc – although, I realize that all of the tasks are important.

**If “no” to the above, how do you think this situation could have been improved?**

Perhaps, the projects could be geared more to the individual’s experience/ education level. Allow anyone who will be working with the intern an opportunity to seriously review the intern’s résumé and/ or provide/ mandate a question/ answer period between the supervisor’s and intern

**Was your time used well? Did you feel you had enough assignments to fill your time? If not, why not? If not, did you ask for additional assignments?**

Because I rotated throughout the office, I had many “different” weeks. Some were extremely busy, while others were not. At times I did not feel that there was enough work to be done, even when I requested/ offered to help.

**Were assignments and supervisory expectations clearly stated and in what way(s) were they stated?**

Most of my supervisor’s were very articulate in communicating their expectations verbally.

**If assignments were not clear, did you ask for assistance? If yes, what assistance was provided?**

**Did your supervisor and/or the staff encourage you to ask for assistance?**

Yes

**How often did you and your supervisor meet?**

Formally, we have sat down once, at the beginning of my internship. Informally, we have talked numerous times.

**Did you feel there was a significant and clear level of communication between you and your supervisor? Yes or no, please explain.**

There was clear communication. I was not, however, working directly under her for the duration of my internship

**How well did you feel you interacted and communicated with the staff?**

**(If there were problems, what were they?)**

As should be expected, some staff members took a little more time getting to know than others, but overall, the staff was fine.

**Was the overall attitude of the staff supportive of your position as an intern? If not, why not?**

The staff was very supportive of my position as an intern, most of them were intern's once themselves!

**Describe in what ways (if there were specific instances) staff members provided support and/or encouraged your professional development?**

**Did the actual experience of being in this office differ from your initial expectations and, if so, how did it differ?**

I did not expect the departments to be quite so compartmentalized. But there is so much work to be done...

**Describe your overall experience in this office:**

I have learned a great deal this summer and will value my experiences here.

**Are there any other ways, that have not already been stated above, that your experience in this office could have been improved?:**

**Other comments:**

***Overall, I would give this office a grade of A-***

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## VITA

Rose E. Macaluso was born in Baton Rouge, Louisiana. She attended the University of Georgia and Southeastern Louisiana University before moving to New Orleans, Louisiana and attending the University of New Orleans. There, she earned a Bachelor of Arts in Fine Arts: History in August 2001. She will graduate with a Master of Arts in Arts Administration from the University of New Orleans in May 2003. Lifelong studies include literature, painting, sculpture, and theater.