

Collection Policies & Procedures for Frederic Remington Art Museum

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Statement of Purpose

The mission of the Frederic Remington Art Museum is to collect, exhibit, preserve and interpret the art and archives of Frederic Remington. We foster an appreciation for and understanding of the artist by educating our audience in the visual arts, providing a context for Remington's art and times, and offering hands on opportunities to individuals of all age groups.

Introduction to Museum Site

The Museum is located in the Parish Mansion on Washington St. in Ogdensburg, New York. Built in 1809-1810 by wealthy industrialist David Parish, this three storey mansion was designed by the French architect Jacque Ramee and is built of native brick.

The mansion served as Mrs. Frederic (Eva) Remington's home after her husband's death in 1909. She lived there with her maiden sister, Emma, from 1915-1918. In 1918 Eva left her Remington collection and several small endowments to the Ogdensburg Public Library. The mansion was owned by Remington's friend, George Hall, and in 1923 his family donated the mansion for the purpose of housing and exhibiting Mrs. Remington's collection, creating the Museum. The Public Library Board governed the Museum until 1981 when the Museum's Board of Trustees was established. The Library Board then granted the collection and the mansion to the Museum's Board of Trustees on a long term loan.

The Parish Mansion contains one gallery for changing exhibitions, a series of period rooms, a gift shop and office space. A 1997 addition, the Newell wing, features two environmentally-controlled exhibition areas where scores of oil paintings, watercolors, sketches and bronzes are displayed. The basement of the Newell wing provides an environmentally-controlled collections storage, preparation and management area. The Eva Caten Remington Education Center includes a classroom and interactive galleries for children 4 – 14 and their families.

On the National Register of Historic Places, the Museum is also part of a City of Ogdensburg Historic District on the St. Lawrence River.

Overview of Collections

The 10,000 piece Remington collection represents the largest collection of original works by Frederic Remington in the world as well as the most comprehensive collection of personal artifacts, archival materials and memorabilia related to the artist's life and work. The art collection includes 77 oil paintings, 17 bronze sculptures, 96 watercolors and pen & ink sketches, The archival collection contains 45 volumes of *Harper's* and 31 volumes of *Century* magazines, a 2500 piece collection of tearsheets of published Remington illustrations, sketchbooks, over 1000 photographs, diaries of the last three years of Remington's life, and dozens of letters, many of them featuring illustrations by the artist. The Museum's Remington collections also include the contents of Remington's Ridgefield, CT studio including his tools, personal library, art collection, and furniture. Remington's own art collection includes works by Robert Reid, Childe Hassam, Julian Rix, R. Tait McKenzie, and Frank Hopkinson Smith. The Museum also owns bronzes by Remington's colleague Sally James Farnham.

The Museum's secondary collections include the Haskell Collection of early 19th century American paintings, the Sharp Collection of period cut glass, china, pewter, silver and cameos (275 pieces); the Wilhelm family heirloom collection of local history items and Victorian furniture (350 pieces) and a collection of drawings, watercolors, sketchbook and engraved copper plates by Ogdensburg native and artist Frank Raymond Rosseel (1861-1935) with supporting archival material including diaries and family pictures. The Rosseel diary includes Rosseel's references to painting with Remington. These collections, and others, are under scrutiny for deaccession to better focus resources on mission-related collections.

The Parish Mansion is considered a "de facto" member of the collection. Many of its early features are still in place and in excellent condition including the fireplaces. In addition, the Museum has acquired nearly two rooms of early mansion furnishing including an Empire style dining set, settees, love seats, tables, stands, sideboards, desks, documents, and photographs.

CURATION POLICIES AND PROCEDURES

Collection Policy Statement

The Frederic Remington Art Museum follows collection management procedures as outlined by the American Association of Museums and other professional museum organizations in order to provide effective and secure care for its holdings while promoting use of the collection for education, exhibition and research purposes.

In keeping with the statement of purpose, the Museum does not accept items for donation and accession into the collection that do not directly relate to Frederic Remington or to the Parish Mansion. Only unrestricted gifts are to be accepted. Some, unrelated, unrestricted items may be accepted as donations for fundraising purposes with full donor understanding and consent.

Proper registration and accessioning practices will be followed for each item accepted. All objects entering, leaving or moving within the Museum are fully documented with appropriate record keeping, including registration, accession, donor and location information being maintained in the computerized file system. The entire Remington collection is inventoried on an ongoing basis over three year periods.

Care is taken to insure that artifacts in the museum collection are properly maintained and secure both in storage and on exhibit, given certain limitations, which arise from the nature of the museum structure or its position on the National Register of Historic Places.

Goals for the Museum include building upon the strengths of the present collection through acquisition and conservation of related objects and deaccessioning of the unrelated in keeping with current professional museum standards.

Code of Ethics

The Frederic Remington Art Museum has in place a Code of Ethics Policy specific to its collection and in addition adheres to the guidelines set forth by the American Association of Museum and the Code of Ethics for Curators from Museum News, February 1983.

Acquisition Procedures

Potential gifts or objects for sale are brought to the Director's attention by outside sources or Museum staff. The Director discusses proposed objects with staff and the Collections Committee of the Board of Trustees.

In the case where an object that clearly meets the mission statement of the Museum and comes up suddenly for sale, the Executive Director may proceed in purchasing the object after obtaining the approval of the Executive Committee.

The Collection Committee then evaluates whether the object in question should become part of the collection. If so, then the Collections Committee recommends to the full Board that the object be accessioned. Upon approval of the Board, the object becomes part of the permanent collection. If the object is rejected by the Collection Committee, it is then available for sale, trade or donation.

Acquisition Policy

The Frederic Remington Art Museum actively seeks to acquire artwork by Frederic Remington, as well as archival and historical materials pertaining to his life and work.

The Museum accepts by gift other items with the understanding that they may be used in any manner

the Museum chooses. Donors are informed that this may mean sale with the revenue contributed to the acquisition fund. Objects may also be accepted for use in the Museum. The museum must offer its collection management policy to donors.

Objects may be acquired by purchase, bequest, gift, exchange or abandonment. No objects shall be knowingly or willfully accepted or acquired which are known to have been illegally or unethically collected in the United States contrary to state law, federal law, regulations and/or convention. The Museum shall refuse to acquire objects where there is cause to believe that the circumstances of their collection involved needless destruction of historic sites, structures, habitats, districts and/or objects.

Title to all objects shall be free and clear, supported by documentation. In cases where past practice has resulted in acquisition of undocumented objects, the Museum staff will pursue clear title following AAM recommendations and New York State's Museum Property Law in most cases, when the object has "intrinsic" historic, artistic, scientific or cultural value. Objects shall be accepted only if the Museum can provide for the storage, protection and preservation of the object under conditions that insure their availability for Museum purposes and in keeping with professionally accepted standards.

If the museum has knowledge of a planned bequest of property, it must provide the testator with a written copy of its mission statement and collections policy, which shall include the museum's policies and procedures that address deaccessioning.

Appraisals for donations will be conducted by an outside appraiser whose participation will not result in conflict of interest for the appraiser, the donor or the Museum.

Registration Policy

The Curatorial staff will systematically track all objects/artifacts which enter the Museum whether they are to be accessioned or not by assigning a registration number and by entering these numbers along with other specified information into the Museum's computerized accession file and by compiling and maintaining any necessary physical files.

Museums will maintain records of acquisition, of deaccession, and loan of property currently held. These records will contain the names and contact information of donors and lenders, descriptions of property; and terms and restrictions of acquisition, deaccession or loan, including copies of all documents conveying title or loan.

Records documenting the search for identity and last known address of the lender, and copies of all notices and other documents prepared or received by the museum in connection with the acquisition of title to such property shall be maintained by the museum as part of the property's file.

A MUSEUM SHALL ACQUIRE ALL RIGHTS TO UNDOCUMENTED PROPERTY THAT IS NOT SOLICITED BY THE MUSEUM AND THAT IS DELIVERED TO THE MUSEUM OR LEFT ON MUSEUM PREMISES AFTER JANUARY FIRST, TWO THOUSAND NINE IF NO PERSON PROVIDES DOCUMENTATION OR OTHER EVIDENCE ESTABLISHING AN OWNERSHIP INTEREST IN THE PROPERTY WITHIN NINETY DAYS OF DELIVERY OF SUCH PROPERTY TO THE MUSEUM.

Registration Procedures

Temporary Deposits

In situations where the Museum accepts custody of objects which are not destined for accession, the owner will be issued a TEMPORARY DEPOSIT RECEIPT, which includes the terms of deposit, (see attached sample form) and which must be signed when the object is deposited and again when the object is returned.

Assignment of the Registration Number

The registration number is the number assigned to an object by the Curator for tracking as soon as the object enters the Museum. The registration number assignment procedure is identical to the accession number except that each number is preceded by the letters TL indicating temporary loan. A sample registration number would be TL1992.1.3a-c.

Marking

Objects temporarily accepted for consideration should not be directly marked until accepted for accessioning. A copy of the temporary receipt form should accompany the object as long as it is in the museum under consideration until it becomes accessioned, donated for fund raising or other Museum purposes or is returned to the owner.

Records

Information collected for registration purposes will be the same as for accessions and is entered into the REGISTRATION/ACCESSION LOG BOOK. Forms and pertinent object information will be kept in an acid free file folders in the office file cabinet. When complete, registration information is entered into the computerized collection records system. All records are to be updated as soon as an object's status changes in regard to accession, location within the Museum, loan, removal for conservation, deaccession or disposal.

Accession Policy

The Frederic Remington Art Museum will accession artifacts into its collection provided the following conditions are met:

The artifact is directly related to Frederic Remington or the Parish Mansion as written in the Mission Statement.

FRAM has written proof of ownership of the object. These documents may be the completed FRAM Transfer of Ownership Form, a Deed of Purchase specifying sale to FRAM or other documentation verifying FRAM ownership.

FRAM can maintain the object or group of objects in a stable condition and provide a storage or exhibition environment in keeping with professional museum standards.

FRAM will maintain detailed associated records for all accessioned objects.

All accessioned objects will be assigned an accession number and will be entered into the automated accessions file system. Locations of these objects will be clearly indicated in the accession files.

It is also the policy of FRAM to adhere to standards for handling artifacts that maximize the preservation of the objects as well as data pertaining to that object. Items which cannot be easily handled by museum curatorial staff shall be set aside for Conservation Review and possibly referred to professionals for treatment. Staff member use specialized museum reference material for guidance in processing artifacts.

Accessioning Procedures

Object Processing

After being accepted for donation and using information on the Registration/Accession form, the object or group of objects shall be entered into the accession process by the Curator. At this time a TRANSFER OF OWNERSHIP FORM (see attachment) is completed and signed by the Museum Director or Curator and donor with copies being retained by both parties.

During the accession process the object is held in the Museum vault while the Curator fills in a CONDITION REPORT and OBJECT FILE CARD. After the accessioning process is completed the object is moved to a storage or exhibit space.

Accession Number Assignment

The accession number is intended as the major tracking tool for objects once they become part of the collections management system.

The accession number consists of the following numbers separated by periods:

****. . The four digits of the year the object was accessioned. Example - 1992.12.7

. **. The group number of the group being accessioned. This number is arrived at by assigning consecutive numbers to the objects or group of objects being accessioned for that year. Example - 1992.12.7

There is a master list of group numbers and their relevant information or definition (to be developed) kept in the office file cabinet.

. . * The number of the object within the group or the origin designation as assigned by the Curator. Example - 1992.12.7

. . ___ Lower case letters are used in alphanumeric order to designate a piece of a larger object or a group of related objects. Example - 1992.12.7 a-c

Accession Documentation

At this time a registration file becomes a permanent accession file with appropriate adjustments made to both physical and computer records.

Information to be saved in the accession files includes:

- Accession number
- Date accessioned
- Source of object
- Type of object (Refer to a museum nomenclature resource for consistent labeling)

-Brief description of item and its condition (Include artist, author or maker, date made, medium and size)

- Appraised value (if available) and date and source of appraisal
- Storage or exhibit location
- Conservation treatment (if applicable)
- Reproduction information
- Name of staff member who processed object

Marking Artifacts

When marking artifacts the following standards will be met:

- Methods will be long lasting but removable and will use a contrasting color.
- Forms of letters and numerals will be consistent with those described in the procedures manual.
- The number will be legible yet inconspicuous and of a size commensurable with the size of the object.

- Detachable parts will have their own numbers.
- Place the number on a part of the object which will not receive friction and wear and keep placement of the number consistent. Use professional museum guidelines for placement choices.
- In cases where marking would deface the object, the object should be placed in an acid free enclosure with an acid free label or an acid free label may be loosely tied to an object with archival cotton thread.
- Objects to be placed in use are marked with a U to indicate that they may be physically used.

Deaccession Policy

The Frederic Remington Art Museum (FRAM) may consider objects in the collection for deaccessioning unless there are specific restrictions to the contrary.

Before an object is deaccessioned, the Collections Committee, following the recommendation of the Executive Director, must weigh the following considerations:

1. After extensive study and documentation has it been determined that an object is not relevant to the mission statement of the Museum.
2. Has the object reached such an advanced state of deterioration that the curator (and professional conservator if involved) agree that there is no point in attempting further preservation and storage of said object?
3. Is there danger of not being able to preserve the object in the future?
4. Does the object meet the criteria set out in NAGPRA and should it be deaccessioned to the appropriate Native American party?
5. After extensive study and documentation has it been determined that a number of similar objects may be represented by one object or that is doubtful that an object will be used in the foreseeable future.

The Museum will maintain detailed and careful documentation as well as object histories for all objects which have been members of the collection and deaccessioned. If donors of objects to be deaccessioned are still alive, they should be notified of the intent to deaccession.

After deaccession approval by the Collections Committee and full Board the deaccessioning procedures will be carried out by the Museum Executive Director and Curator. If an object was acquired before 1981 it shall additionally require deaccession approval by the full Museum Board and the Ogdensburg Public Library Board.

Disposal of deaccessioned objects shall be carried out in an ethical manner consistent with professional museum standards. Any funds realized by the disposal of a deaccessioned object by sale shall be added to the acquisitions fund.

THE TERM "UNDOCUMENTED PROPERTY" MEANS PROPERTY THAT HAS BEEN IN THE POSSESSION OF A MUSEUM FOR AT LEAST TEN YEARS AND FOR WHICH THE MUSEUM CANNOT DETERMINE THE LENDER, DONOR, OR OWNER BY MAKING A GOOD FAITH AND REASONABLE SEARCH FOR THE IDENTITY AND LAST KNOWN ADDRESS OF THE LENDER, DONOR OR OWNER FROM THE MUSEUM RECORDS AND OTHER RECORDS REASONABLY AVAILABLE TO MUSEUM STAFF. Undocumented property may be deaccessioned.

Deaccession Procedures

Deaccession With Respect to NAGPRA

The Museum will maintain detailed documentation of activities related to repatriation of designated artifacts to responsible Native American representatives. NAGPRA documentation which will be readily available to Curatorial Staff will include:

Copies of up-to-date Federal Regulations, Policies and Procedures concerning repatriation.

Documentation of any repatriation which has all ready taken place.

Inventory of artifacts and their accession records which are under consideration for repatriation.

Addresses and points of contact for Native American representatives with interests in the materials in the Museum collection.

Detailed procedures for handling objects which are candidates for repatriation.

Object Disposal Procedure

If an object is deaccessioned for reasons of advanced deterioration or because it is of little inherent value and may be represented by other objects, the object should be disposed of in an environmentally appropriate fashion.

Objects of little inherent value, of little historic or cultural value and not related to the mission statement will be deaccessioned, offered to other non-profits if appropriate, or disposed of at the discretion of the Curator. However, objects in this category may not be acquired by members of the Museum Staff, Board of IAB.

If the object is deaccessioned as part of NAGPRA, the object will be packed in accordance with the professional standards and transported or handed to the appropriate Native American party. Consultation concerning care and storage of the object will be offered.

If the object is deaccessioned because it does not fit the mission of the Museum, it must be offered to other museums before being offered for sale, given away, or traded.

Objects may be exchanged, traded, or donated to other museums or institutions.

Objects to be offered for sale are preferably to be sold at public auction.

At no time may employees of FRAM or members of the Museum Board of Trustees or members of the IAB purchase or acquire objects which have been deaccessioned from the Museum collection.

Deaccession Records

The accession number for any object deaccessioned for any reason will be retired from use. Any further reference to a deaccessioned object will add the prefix and suffix of x to the accession number of the object. (Using an obvious designation like the x's will prevent hours of searching through the collection for objects which no longer exist there, but will enable the Museum to maintain records on those objects.

The Curator or his/her designated assistant will update both computerized and physical files in a timely fashion.

Conservation Review Policy

During the accessions process, the Curator will assess the condition of each artifact. Any object which appears to require examination by a museum conservation professional will be provided with stable storage or exhibition conditions until the examination and treatment recommendations are made.

The Museum maintains a strong, on-going relationship with the Williamstown Conservation Laboratory. A prioritized conservation long range plan developed with the help of the professionals from Williamstown is in place and is followed by the Museum's professional staff.

Williamstown is contacted whenever significant objects requiring conservation are accessioned by the

Museum, and a conservation priority is made immediately.

The consulting conservator will provide specific and detailed written records and reports for objects reviewed.

Any objects in need of periodic conservation attention will be professionally attended to on a regularly scheduled basis.

Professional conservation for the collection is a priority at the Frederic Remington Art Museum.

Inventory Policy

The inventory procedures are designed to provide ready proof of accountability in collections management and to identify possible problems with deterioration of collections in storage, numbering, missing objects, missing pieces and missing information. The portion of the Museum collection directly related to Frederic Remington will be inventoried under the jurisdiction of qualified museum personnel on an annual basis. The balance of the collection will be inventoried in the same manner in portions of 1/3 per year so that the entire balance is accounted for over a 3 year period. Inventories will also be initiated in response to any problems in locating objects and/or to assess losses in cases of damage to collections or breaches of security.

The Executive Director will be supplied with a written report after each inventory documenting the status of the portion of the collection accounted for, problems noted and plans for remediation.

In the event of discovery of loss, theft, deterioration, damage or destruction of any object in the collection, the Executive Director will be notified immediately and provided with written notification of the circumstances surrounding the loss, theft, deterioration, damage or destruction.

Inventory Procedures

Inventories will be conducted under the jurisdiction of the Curator at a time when the museum is least busy with visitation and programming so that the full attention may be given to the inventory process.

The Remington portion of the collection has the highest priority and will be accounted for first.

Inventories are conducted on a location basis by teams of two staff members or a staff member and a trained volunteer. As objects are located and counted, the information is verified on the back of the OBJECT FILE CARD, along with the date and initials of the person verifying the information.

Object Damage or Loss Policy

In the event of perceived risk to the Museum or the collection the Executive Director, or in that person's absence, the curator, will initiate the disaster plan and procedures. If one or more objects are damaged, the Museum staff will initiate the compensation procedures as outlined in the disaster plan.

Human life and safety will always take precedence over safety of the objects.

Collection Care and Handling Policy

The Frederic Remington Art Museum restricts handling of collection objects to trained personnel under the supervision of the Curator. At all times, staff members should be aware of their responsibilities to preserve and protect collection objects. Professional conservators and consultants will be contracted on a regular basis to assess and/or treat objects that are beyond the ability of the Museum to do in house.

High priority exhibit and storage areas are monitored for temperature and humidity based on the requirements of the physical properties of the objects housed in each area. Diligent housekeeping practices insure insect and vermin control. Every precaution will be taken to provide the collection with protection

against fire, theft, vandalism and natural disaster to the best of the Museum's ability and according to the priority ascribed to the various sections of the collections.

The Board of Trustees with the Executive Director shall have oversight responsibilities to maintain adequate protection for the collection.

Policy for Access to the Collection

The Museum believes that the collections should be used to advance knowledge and appreciation and therefore will make them accessible to serious students and scholars for research provided criteria for access is stringently adhered to. Each request for access will be reviewed on an individual basis.

Approved access shall take place only under the supervision of authorized Museum personnel and using professional museum standards for the handling of objects. Access to the archival collection is secondary to preservation of the collection.

Access to collection records should be restricted to Authorized Museum staff since the files may contain sensitive or restricted information as well as legal documents regarding the Museum's custody of an artifact. The availability of this information is at the discretion of the Curator but, at all times, public information and privacy laws will be enforced.

Collection Access Procedure

Procedures for access to Museum collection objects will include the following:

1. A written request by the person(s) stating the need and purpose for access and the anticipated use of their research.
2. Authorization for access will be given or denied by the Executive Director. Condition of the item(s) and availability of other sources and information will be priorities considered.
3. A mutually convenient time will be set up for access to the collection objects under request with authorized Museum personnel.
4. Persons wishing to use objects or archival materials for profit-making ventures must enter into a licensing agreement with FRAM.
5. No objects may be removed from the Museum premises without staff permission and in accordance with loan procedures.
6. Photographing collection objects or materials is subject to the approval of the Executive director. Use of photographs is subject to the conditions on the PHOTOGRAPHY USE PERMIT form and terms stated in the Loan Agreement with the Library Board if the object was acquired prior to 1981.

Loan Policy

Loans From the Museum

Because all works of art are in jeopardy while in transit and being handled for the purpose of shipment to another location, the decision to loan objects from the collection shall be carefully considered and be of demonstrable benefit to the Museum. The Curator, with concurrence by the Executive Director and the Collections Committee, shall approve all loans and see that all loan procedures are followed completely and correctly. Loans involving objects acquired prior to 1981 shall also require approval of the Library Board. Items in a deteriorating condition should not be considered for loan. At the request of the Museum's insurer, or Executive Director, a visit to the proposed site will be made.

Loans shall be made to institutions, not individuals. Institutional members of AAM are preferred.

Loans to the Museum

Incoming loans may be accepted for exhibition or research with the approval of the Curator or Director. All incoming loans will be recorded on a loan form, and copies will be retained of any forms by the lender.

Cost of transportation and packing will be assumed by the museum unless the loan is at the lender's request or waived by mutual agreement. The method of shipment must be agreed upon by both parties. Insurance costs are borne by the museum under an all-risk wall-to-wall policy, unless the lender elects to maintain his insurance coverage or insurance is waived by the lender. The lender is responsible for notifying the museum of updated insurance values. The museum will acknowledge the lender according to the lender's wishes.

The museum will notify lenders in writing of any known injuries or losses of loaned property or of the need to apply conservation measures. The notice will advise the lender to his or her right to terminate the loan in lieu of conservation, and no later than thirty (30) days after having received the notice, either retrieve the property or arrange for its isolation and retrieval.

Unless there is a written loan agreement to the contrary, the museum may apply conservation measures to property on loan without giving formal notice or first obtaining the lender's permission if immediate action is required to protect the property on loan if it is a hazard to the health and safety of the public or museum staff provided that the museum is 1) unable to reach the lender at the lender's address or phone number before the time by which the museum determines the action is necessary, or 2) the lender does not grant permission within three (3) days or terminate the loan/retrieve the property within thirty (30) days.

If immediate conservation measures are necessary, the museum does not need to seek the lender's permission or wait for the lender to terminate the loan and retrieve the property.

THE TERM "UNCLAIMED PROPERTY" MEANS PROPERTY WHICH IS ON LOAN TO A MUSEUM AND IN REGARD TO WHICH THE LENDER, OR ANYONE ACTING LEGITIMATELY ON THE LENDER'S BEHALF, HAS NOT CONTACTED THE MUSEUM FOR AT LEAST TEN YEARS FROM THE DATE OF THE BEGINNING OF THE LOAN, IF THE LOAN WAS FOR AN INDEFINITE OR UNDETERMINED PERIOD, OR FOR AT LEAST FIVE YEARS AFTER THE DATE UPON WHICH THE LOAN FOR A DEFINITE PERIOD EXPIRED.

NOTICE BY MAIL SHALL BE MAILED TO A LENDER'S LAST KNOWN ADDRESS BY CERTIFIED MAIL, RETURN RECEIPT REQUESTED; PROVIDED, HOWEVER, THAT NOTICE SHALL BE GIVEN IF THE MUSEUM DOES NOT: (I) KNOW THE IDENTITY OF THE LENDER; OR (II) KNOW THE ADDRESS OF THE LENDER; OR (III) RECEIVE PROOF THAT THE NOTICE MAILED UNDER THIS SECTION WAS RECEIVED WITHIN THIRTY DAYS OF MAILING. NOTICE BY PUBLICATION MUST BE GIVEN AT LEAST ONCE A WEEK FOR THREE CONSECUTIVE WEEKS IN A NEWSPAPER OF GENERAL CIRCULATION IN: (I) THE COUNTY IN WHICH THE PROPERTY IS HELD BY THE MUSEUM; AND (II) THE COUNTY OF THE LENDER'S LAST ADDRESS, IF KNOWN. THE DATE OF NOTICE UNDER THIS PARAGRAPH SHALL BE THE DATE OF THE THIRD PUBLISHED NOTICE. ANY NOTICE MUST CONTAIN THE FOLLOWING: (I) THE NAME OF THE LENDER, IF KNOWN. (II) THE LAST ADDRESS OF THE LENDER, IF KNOWN. (III) A BRIEF DESCRIPTION OF THE PROPERTY ON LOAN TO THE MUSEUM REFERENCED IN THE NOTICE. (IV) THE DATE OF THE LOAN, IF KNOWN, OR THE APPROXIMATE DATE OF ACQUISITION OF THE PROPERTY. (V) THE NAME AND ADDRESS OF THE MUSEUM. (VI) THE NAME, ADDRESS, AND TELEPHONE NUMBER OF THE PERSON TO BE CONTACTED REGARDING THE PROPERTY.

UNLESS THERE IS A WRITTEN LOAN AGREEMENT TO THE CONTRARY, AND NOTWITHSTANDING ANY OTHER PROVISION OF LAW REGARDING ABANDONED OR LOST PROPERTY, A MUSEUM THAT HAS MADE A GOOD FAITH

AND REASONABLE SEARCH FOR THE IDENTITY AND LAST KNOWN ADDRESS OF THE LENDER FROM THE MUSEUM RECORDS AND OTHER RECORDS REASONABLY AVAILABLE TO MUSEUM STAFF MAY TERMINATE A LOAN FOR UNCLAIMED PROPERTY IN ITS POSSESSION (A) IF THE MUSEUM HAS IDENTIFIED THE LENDER AND THE LENDER'S LAST KNOWN ADDRESS, THE MUSEUM SHALL GIVE NOTICE BY MAIL OF ITS INTENT TO TERMINATE THE LOAN. (B) SUCH NOTICE SHALL BE ENTITLED "NOTICE OF TERMINATION" AND MUST INCLUDE A STATEMENT CONTAINING SUBSTANTIALLY THE FOLLOWING INFORMATION: "THE RECORDS OF THE Frederic Remington Art Museum INDICATE THAT YOU HAVE OR MAY HAVE PROPERTY ON LOAN AT the Frederic Remington Art Museum. THE MUSEUM IS SEEKING TO DETERMINE WHETHER YOU WISH: (I) THAT THE MUSEUM RETURN THE PROPERTY TO YOU,

(II) THAT THE PROPERTY REMAIN ON LOAN TO THE MUSEUM SUBJECT TO ANNUAL RENEWAL (IF THE MUSEUM ALSO WISHES THAT THE PROPERTY REMAIN ON LOAN), OR (III) THAT THE MUSEUM OBTAIN ALL OF THE LENDER'S RIGHTS TO THE PROPERTY, EITHER TO TAKE THE PROPERTY INTO ITS COLLECTION OR TO DISPOSE OF THE PROPERTY, IN ITS SOLE DISCRETION. PLEASE CONTACT (NAME OF CONTACT) IN WRITING WITHIN ONE HUNDRED TWENTY DAYS TO ADVISE THE MUSEUM AS TO WHICH OF THE ABOVE ALTERNATIVES YOU WISH TO FOLLOW." (C) IF THE LENDER DOES NOT RESPOND TO THE NOTICE OF TERMINATION, WITHIN ONE HUNDRED TWENTY DAYS FOLLOWING RECEIPT THEREOF, THE MUSEUM SHALL SEND A SECOND NOTICE TO THE LENDER CONTAINING THE FOLLOWING INFORMATION:

"ON (DATE OF FIRST NOTICE), THE Frederic Remington Art Museum SENT YOU A NOTICE CONCERNING PROPERTY THAT, ACCORDING TO OUR RECORDS, HAS BEEN LENT TO THE Frederic Remington Art Museum. YOU HAVE NOT RESPONDED TO THAT NOTICE, A COPY OF WHICH IS ENCLOSED, AND THE MUSEUM WILL COMMENCE PROCEEDINGS TO ACQUIRE TITLE TO THE PROPERTY IF YOU DO NOT CONTACT (NAME OF CONTACT) IN WRITING WITHIN ONE HUNDRED TWENTY DAYS OF RECEIVING THIS SECOND NOTICE."

(D) IF THE LENDER FAILS TO RESPOND TO THE SECOND NOTICE WITHIN ONE HUNDRED TWENTY DAYS OF RECEIPT THEREOF, THE MUSEUM SHALL ACQUIRE ALL OF THE LENDER'S RIGHTS TO THE PROPERTY.

(E) IF THE MUSEUM DOES NOT RECEIVE PROOF THAT THE NOTICES MAILED WERE RECEIVED WITHIN THIRTY DAYS OF MAILING, OR IF THE MUSEUM HAS UNDERTAKEN A GOOD FAITH AND REASONABLE SEARCH OF MUSEUM RECORDS AND OTHER RECORDS REASONABLY AVAILABLE TO MUSEUM STAFF BUT HAS BEEN UNABLE TO DETERMINE THE IDENTITY AND LAST KNOWN ADDRESS OF THE LENDER, THE MUSEUM MAY TERMINATE THE LOAN BY COMPLYING WITH THE PROCEDURES ESTABLISHED FOR ACQUISITION OF TITLE TO UNDOCUMENTED PROPERTY. (A) NOTWITHSTANDING ANY OTHER PROVISION OF LAW REGARDING ABANDONED OR LOST PROPERTY, A MUSEUM MAY ACQUIRE THE RIGHTS OF THE LENDER, DONOR, OR OWNER TO UNDOCUMENTED PROPERTY BY GIVING NOTICE BY PUBLICATION, THAT IT IS ASSERTING TITLE TO THE UNDOCUMENTED PROPERTY.

SUCH NOTICE SHALL BE ENTITLED "NOTICE OF INTENT TO ACQUIRE PROPERTY" AND MUST INCLUDE A STATEMENT CONTAINING SUBSTANTIALLY THE FOLLOWING INFORMATION: "THE Frederic Remington Art Museum HEREBY ASSERTS ITS INTENT TO ACQUIRE TITLE TO THE FOLLOWING PROPERTY: (BRIEF DESCRIPTION OF PROPERTY). IF YOU CLAIM OWNERSHIP OF THIS PROPERTY, YOU MUST CONTACT THE MUSEUM IN WRITING AND MAKE ARRANGEMENTS TO COLLECT THE PROPERTY. IF YOU FAIL TO DO SO WITHIN ONE HUNDRED EIGHTY DAYS, THE MUSEUM WILL COMMENCE PROCEEDINGS TO ACQUIRE TITLE TO THE PROPERTY. IF YOU WISH TO COMMENCE LEGAL PROCEEDINGS TO CLAIM THE PROPERTY, YOU SHOULD CONSULT AN ATTORNEY." IF THE MUSEUM DOES NOT RECEIVE CONTACT FROM ANY PERSON WHO CAN PROVIDE DOCUMENTATION OR OTHER EVIDENCE ESTABLISHING AN OWNERSHIP INTEREST IN THE PROPERTY WITHIN ONE HUNDRED EIGHTY DAYS OF THE DATE OF NOTICE BY PUBLICATION, THE MUSEUM SHALL CAUSE A BRIEF DESCRIPTION OF THE PROPERTY TO BE SUBMITTED TO THE COMPTROLLER, WHO SHALL POST SUCH DESCRIPTION ON THE UNCLAIMED FUNDS REGISTRY FOR NOT LESS THAN ONE HUNDRED EIGHTY DAYS. IF THE MUSEUM DOES NOT RECEIVE CONTACT FROM ANY PERSON WHO CAN PROVIDE DOCUMENTATION OR OTHER EVIDENCE ESTABLISHING AN OWNERSHIP INTEREST IN THE PROPERTY PRIOR TO OR WITHIN THIRTY DAYS FOLLOWING THE CONCLUSION OF THE UNCLAIMED FUNDS REGISTRY POSTING, THE MUSEUM SHALL ACQUIRE TITLE TO THE PROPERTY.

