UFHSA, Inc.
Education, Interpretation and Facilities Committee

Tuesday, January 20th
9:45 – 10:30am EST

Conference Call Number: 712-432-0140
Code: 1080462#

Anyone wishing to attend in person may come to the conference call hosting at 720 SW 2nd Avenue, Suite 108 in the first floor of the Ayers Building, Gainesville, FL 32601

Members:
Michael Gannon Rick Gonzalez Roy Hunt (chair)
Tracy Upchurch Arva Moore Parks Kathy Deagan
Dr. William L. "Bill" Proctor Larry Rivers Herschel Shepard

I. Welcome
II. 2014 Historic St. Augustine Preservation: Research, Interpretation and Education Grant Program – Roy Hunt (award recipients)
III. Collections Management Policy Updates – Roy Hunt (adoption)
IV. Adjourn
2014 Historic St. Augustine Preservation: Research, Interpretation and Education Grant Program

The Historic St. Augustine Preservation Research, Interpretation and Education Grant Program has been established to support the initiative of the State of Florida set forth in Florida Statute 267.1735 designating the University of Florida as insurer of the long-term preservation and interpretation of state-owned historic properties in St. Augustine. This statute envisions the University as meeting the state’s educational needs in historic preservation, archaeology, cultural resource management, cultural tourism and museum administration through its activities in St. Augustine. The University of Florida must tell the story of St. Augustine to local, state, and international audiences while helping maintain the viability of the city’s historic fabric.

Project proposals submitted must be in support of the University of Florida St. Augustine program as described above. Preference shall be given to new projects and to those multi-disciplinary in nature and that research and/or tell the story of St. Augustine to diverse audiences. Proposals having the greatest potential for garnering support for the University’s responsibilities and goals in St. Augustine will be preferred. Proposals will be reviewed by the Committee on Education, Interpretation and Facilities of UF Historic St. Augustine, Inc., the direct support organization of the University established to further the purposes of the University of Florida program in St. Augustine.

One or more grants may be awarded up to a total of $40,000. Proposals may be submitted by any University of Florida faculty member (PI) who is eligible to submit a proposal to an external funding agency. Courtesy, Adjunct, Visiting and OPS faculty; Assistant In, Associate In, Senior Associate In; Research Associates; and Postdoctoral Associates are not eligible to be PIs for Historic St. Augustine Preservation Research, Interpretation and Education Grants, but may participate as co-PIs or co-investigators.

Deadline for submission of a proposal is January 5, 2015. A budget, timeline and deliverables must be articulated as part of the proposal; the proposal is limited to a total of five pages. Address and send proposals to the Committee on Education, Interpretation and Facilities, UF Historic St. Augustine, Inc., 720 SW 2nd Avenue, Suite 108, Gainesville, FL 32601 or by email to the Committee at: karasue@ufl.edu.
05 December 2014

To,
Committee on Education, Interpretation and Facilities
UF Historic St. Augustine
720 SW 2nd Avenue, Suite 108
PO Box 115575
Gainesville, FL 32601-5575

Dear members of the Committee,

I am pleased to submit this proposal to create an educational video on the endurance of the Castillo de San Marcos despite its long history of wars between the Spanish and the British. The preliminary work on scientific understanding of the coquina, the rock from which the fort walls are constructed, has been completed. High speed digital video images of the impact response of coquina are available. A brief description of the research results and the proposed work are provided.

I sincerely wish that I will have the privilege to create this video for the benefit of millions of visitors to the fort and the historic city of St. Augustine.

I eagerly look forward to your decision.

Sincerely,

Ghatu Subhash, PhD
Knox T. Millsaps Professor
UF Research Foundation Professor
Mechanical and Aerospace Engineering
University of Florida
Gainesville, FL 32611-6250
Ph: 352-392-7005
Email: subhash@ufl.edu
Educational Video on why Castillo de San Marcos Endured the Cannon Ball Impacts during the Wars between the British and the Spanish

Ghatu Subhash, PhD
Knox T. Millsaps Professor
Mechanical and Aerospace Engineering
University of Florida, Gainesville, FL 32611-6250
Ph: 352-392-7005; Email: subhash@ufl.edu

Identification of Educational Opportunity
Every year millions of visitors, students and children visit the oldest fort in the US, the Castillo de San Marcos, St. Augustine, FL. The staff explain the history of the fort, the fort’s endurance against the cannon balls during the wars between the British and the Spanish, and give a demonstration of the cannons being fired. However, no educational material is available that explains the scientific reasoning for why coquina, the rock from which the fort walls are constructed, endured the cannon ball impacts. Students visiting the fort are left wondering why the fort walls did not shatter (as they see in movies) when impacted by a cannon ball at high velocity.

Objective
The intent of this proposal is to seek funds to develop an educational video that demonstrates the behavior of coquina during a cannon ball impact and illustrates the scientific basis for its endurance. I will also compare the response of coquina to other rocks and provide answers to questions that will address the endurance of the fort.

Studies Conducted
Over the last four years, a high school student conducted a science fair project titled “Coquina and the Castillo de San Marcos: The Mystery behind the Oldest Fort in the United States” in my laboratory in the Mechanical and Aerospace Engineering department at University of Florida. The project was selected for the Intel International Science Fair and won several awards all along the way, including a contest called ‘Guardians of Good’ for the Hollywood screening of the Marvel (Disney) movie ‘Guardians of Galaxy’. The student was assisted by a graduate student who conducts research on impact response of materials in my laboratory. My laboratory is equipped with the necessary instrumentation and high speed digital cameras to capture images at 1.4 million frames per second.

In this study, the student conducted systematic scientific studies on coquina and two other materials with similar microstructural features (foam and sandstone) to understand their energy absorbing capability. The studies included quasi-static and dynamic compression tests to calculate the energy absorbed per unit volume of material which revealed that coquina has significantly higher energy absorbance than the other two materials (see Figs. 1 and 2). Further experimentation using steel balls at high velocity (Fig.3) revealed that sandstone shatters into many fragments upon ball impact, but coquina captures the ball without any fracture. This study demonstrates the deformation mechanism of coquina during ball impact and connects the physics of energy absorbance to the endurance of coquina against cannon ball impacts.

Deliverables
Most of the scientific studies are complete and videos are already available. The funds requested will be utilized to make a professional video connecting all of the scientific studies to illustrate the effectiveness of coquina against cannon ball impacts. Every effort will be made to make the video understandable and enjoyable by any visitor, even younger school children. The video will explain (in layman’s terms) why the Fort still remains intact and retains all of its grandeur and beauty 330 years later.
Funds Requested and Anticipated Benefits
A sum of $10,000 is requested to make the professional video. I will interact with the Fort administration and seek their input to meet to their needs. The video will be delivered to the Visitor Center (or appropriate authorities) of Castillo de San Marco for display and benefit of millions of visitors. No funds will be utilized for the salary of the investigator. It is anticipated that the video will be ready within 6 months after the funds have been made available.

Figures

Figure 1. Illustration of compressive response of (a) coquina, (b) sandstone, and (c) commercial foam. The coquina crushes progressively with slow debonding of the material, whereas the sandstone fragments violently and fragments fly off. The foam crushes smoothly at constant load. This behavior is captured in the load-displacement curves shown in Figure 2.

Figure 2. The compression force-displacement curves for (a) coquina exhibit peak load and then gradual fall with periodic load oscillations. (b) For sandstone the load is high, but when cracks initiate the load drops suddenly with fragments flying off due to the sudden release of energy; and (c) in foam the cells crush uniformly and the load remains constant throughout the deformation. Note that the peak loads are not equal but the energy absorbed per unit volume of materials (energy density) is the highest for coquina.

Figure 3. High speed images revealing the response of sandstone and coquina to high velocity ball impact: (a) Sandstone fractures violently and shatters into several fragments and (b) coquina captures the ball without fracture or fragmentation.
GHATU SUBHASH, Ph.D.,
Knox T. Millsaps Professor
Mechanical and Aerospace Engineering
University of Florida, Gainesville, FL
Ph: (352)392-7005; Fax: (352)392-7303; email: subhash@ufl.edu

(a) Professional Preparation
California Institute of Technology Graduate Aeronautical Laboratories Post doc 1992/93
University of California San Diego Applied Mechanics Ph.D. 1991
University of California San Diego Applied Mechanics M.S. 1989
Regional Engineering College, India Mechanical Engineering B.E. 1984

(b) Appointments
12/06-Current Knox T. Millsaps Professor, Department of Mechanical and Aerospace Engineering
(MAE), University of Florida (UF), Gainesville, FL
08/09-Current Adjunct Professor, Material Science and Engineering (MSE) Department, UF
5/02-12/06 Professor, Department of Mechanical Engineering-Engineering Mechanics (ME-EM),
Michigan Technological University (MTU), Houghton, MI
3/93-12/06 Adjunct Faculty, Materials Science and Engineering (MSE), MTU
9/97-5/02 Associate Professor, ME-EM Department, MTU
3/93-8/97 Assistant Professor, ME-EM Department, MTU
1/92-2/93 Post-Doctoral Research, California Institute of Technology, Pasadena, CA
7/87-12/91 Graduate Research Assistant, University of California San Diego (UCSD), CA

(c) Most Relevant Publications (147 peer reviewed journal articles; More than 3200 citations)
1. P. Jannotti, G. Subhash and A. Varshneya, “Impact-Induced Deformation Mechanisms in
Unstrengthened and Chemically Strengthened Glass Bars” International Journal of Impact
Engineering, 75(2015)53-64
2. P. Jannotti, G. Subhash* and A. Varshneya, "Ball Impact Response of Unstrengthened and
Chemically Strengthened Glass Bars" Journal of the American Ceramic Society 97 (2014) 189-197
Stress using Raman Spectroscopy” Experimental Mechanics 54(2014)763-774
4. J. Pittari+, A. Trachet+ and G. Subhash*, J. Zheng, V. Halls and P. Karandikar, "The Rate-
Dependent Response of Pressureless-Sintered and Reaction-Bonded Silicon Carbide-based
Ceramics" International Journal of Applied Ceramic Technology, (2014) 1-10
5. E.J. Haney+ and G. Subhash*, “Damage Mechanisms Perspective on Superior Ballistic
(2013) 3888-3896
8. D. Ghosh, G. Subhash, J. Zheng, and V. Halls “Influence of Stress State and Strain Rate on
in Dynamic Indentation Fracture, Impact Damage and Fragmentation of Ceramics” Journal of the

(d) Expertise and Synergistic Activities

Prof. Subhash specializes on dynamic response of materials, impact mechanics and deformation behavior of advanced materials. He has conducted numerous studies on metals, ceramics, composites and polymers and has published extensively in international journals. He has developed novel techniques for testing and processing of materials which are patented and licensed. He has received numerous awards for excellence in teaching, research and student advising as follows: ‘ANS MSTD Significant Contribution Award’ American Nuclear Society Materials Science and Technology Division (2014); ‘Member-at-Large’ Society of Experimental Mechanics Executive Board (2015-2017); ‘Fellow of SEM’ Society of Experimental Mechanics, Presented Research on Novel Helmet Designs to the staff of Senators Nelson and Rubio, and Congressman Crenshaw; ‘Technology Innovator Award’ University of Florida (2014); ‘University of Florida Research Foundation Professor’ University of Florida (2013); ‘Teacher/Scholar of the Year’ College of Engineering, University of Florida (2013); ‘2011 Researcher of the Year’ MAE Department, UF; 2008 Second Place of the Best paper Awards at the 31st Annual American Ceramic Society meeting; 2005 MTU Research Award; 2004 ASME Fellow; 2003 ASME Student Section Advisor Award; 2000 SAE Ralph R. Teetor Educational Award; 1996 ASEE Outstanding New Mechanics Educator; 1994 MTU Distinguished Teaching Award.

(e) Graduate and Postdoctoral Advisors:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Name</th>
<th>Institution/Company</th>
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<tbody>
<tr>
<td>Ph.D.</td>
<td>Professor S. Nemat-Nasser</td>
<td>University of California, San Diego, CA</td>
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<td></td>
<td>Professor G. Ravichandran</td>
<td>California Institute of Technology, Pasadena, CA</td>
</tr>
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</table>

(f) Thesis Advisor and Postgraduate-Scholar Sponsor:

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<tr>
<th>Degree</th>
<th>Name</th>
<th>Institution/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.S (15 completed):</td>
<td>Stephen M. Beesley (Ford), Satish Venugopalan (GE), Stacy Blystone (Honeywell), Richard J. Anton (FORD), Sandeep Sulibhavi (unfinished), Phil Lukens (FORD), Sivanathan Prasoody, (Norsk-Hydro), Chin Fei Lee (in Malaysia), Glenn Pietla, Brandon Ollanketo (GS Engineering, Detroit), Raka Bandyo, Melissa Marszalek (Boeing), Mark Klein (Thermo Analytics inc.), Mike Klecka (UTRC), Myong Hwa Lee (Korea)</td>
<td></td>
</tr>
<tr>
<td>Ph.D (22 completed):</td>
<td>Brian Koeppel (PNNL, Richland, WA), Josh Loukus (REL, MI), Wei Zhang (ABAQUS), Hong Wang (ORNL), Chengyi Huang (China), Qunli Liu (Post-Doc @UT Austin), Mehdi Imaninejad (Intel), Adam Loukus (REL,MI), Hao Li, Hongwen Zhang (Indium Corp.), Yao Shanqi (Caterpillar), Dipankar Ghosh (Caltech), Jiwoon Kwon (LS cables, Korea), Mike Klecka (UTRC, CT), Tim Walters (ARL), Min Song (Korea), Edward Haney (Trijicon,MI)</td>
<td></td>
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<tr>
<td>Currently Advising (11 Ph.D students):</td>
<td>Phillip Jannoti, John Pittari, Allison Trachet, Gregory Parsard, Zichao Chen, Canchi Saranya, Abir Bhattacharyya, Juan Martinde, Cody Kunca, and Bijan Nili, Jitesh Kuntawala</td>
<td></td>
</tr>
<tr>
<td>Current Post-doctoral Scholars (1):</td>
<td>Dr. Amnaya Awasti</td>
<td></td>
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FY 2014-15 Historic St. Augustine Preservation: Research, Interpretation and Education Grant Proposal

Use of SMART Technology to Increase Educational Impact of the Colonial Quarter
Michael B Reid, Principal Investigator
Janet Matthews and Daniel Fesenmaier, Co-Principal Investigators
Pat Croce, Collaborator

Specific Aims

In St. Augustine, the University of Florida (UF) is responsible for preserving and interpreting historical properties owned by the state (see Florida Statute 267.1735). These include Government House, the Colonial Quarter (LLC), and individual buildings elsewhere in the historical district. The University collaborates with partners in the public and private sectors to maintain these sites, promote their educational value, and develop a sustainable economic model for their long-term success. Despite laudable progress in preservation, properties overseen by the University have not attracted large numbers of visitors nor have they generated the revenue needed to remain viable. These are chronic concerns that limit the educational impact of these properties and threaten their future.

This proposal focuses on innovative, web-based strategies to address these concerns. We will apply existing skills in online data mining, analysis of large data sets, and use of interactive technology to define visitor perceptions, promote visitor engagement, and stimulate visitor education. Our proposal focuses on the Colonial Quarter, which contains the greatest concentration of state-owned historic interpretive properties and is ideally configured for outcomes-based applied research. The long-term goal is to increase the educational impact of these properties and insure economic sustainability of the Quarter. To meet this goal, our proposal addresses four specific aims:

Aim 1. To analyze factors that have attracted recent visitors to the Colonial Quarter. Both educational impact and economic sustainability hinge on the number of people who visit the Quarter annually. Visitors have increased steadily over the past several years. However, the total number of visitors remains inadequate despite investments in traditional marketing and promotion. Marketing can be more successful and more cost-effective if the Colonial Quarter can define the individuals who are most likely to visit the Quarter, why they choose to do so, and how the Quarter is perceived by potential visitors. We will answer these questions using two sources of data:

First, data will be acquired from the tourist survey commissioned by St. John’s County Tourist Development Council (SJCTDC). The survey evaluates tourist experiences, assessing demographic information and aspects of an individual’s visit. Open-ended questions encourage visitors to comment about specific attractions. We will screen the 2013 data set (6000 brief interviews; 2650 full surveys) for those interviews and surveys that specifically mention the Colonial Quarter. These data will be analyzed to define previous visitors and their perceptions of the Quarter.

Second, using methods pioneered by Prof. Daniel Fesenmaier (Co-PI), data from social media will be evaluated to define the web identity of the Colonial Quarter and characterize individuals who have an interest in the Quarter. These analyses will be performed using large sets of social data from major providers, e.g., Twitter, Facebook, YouTube, flickr, Instagram, etc. We expect to capture data from recent visitors, vacationers planning future trips, travel industry professionals, academicians, and business travelers. These data will be analyzed by members of the National Laboratory for Tourism and eCommerce (NLTeC) under the direction of Dr. Fesenmaier to define individuals with an interest in the Colonial Quarter, the online characteristics of these individuals, and their perceptions of the Quarter.
A final report will be prepared by Dr. Fesenmaier and his colleagues. This report will summarize information obtained from both the survey and social media data. Contents of the report will include detailed analyses of the findings, implications of the results, and recommendations for increasing annual visits to the Quarter.

**Aim 2. To implement ongoing analyses of Colonial Quarter visitor traits and online identity using SMART technology.** The report generated in Aim 1 can be used to fine-tune Colonial Quarter marketing strategy and operations based on data from 2013-14. But things change. Visitor perceptions and attitudes, spending patterns, and travel trends continually evolve in ways that put tourist attractions at risk.

We propose to address this issue by establishing the Colonial Quarter as a SMART (Strategic Market Area Research in Tourism) attraction. SMART technology is a semi-automated process for tracking prior visitor patterns and identifying individuals with strong potential to visit in the future. Data will continually be collected from Colonial Quarter visitors to create a market profile. In parallel, custom algorithms will be used to scrub social media sites for data that relate to the Colonial Quarter. Both visitor data and social media data will be stored to a dedicated server for subsequent analyses.

The online SMART system provides tools with which staff at the Colonial Quarter can develop summary tables, sort names in the visitor data file by specified criteria, and download the respective names for mailing. Social data can be analyzed for trends over time, geographical foci, predisposing factors, visitor feedback and commentary, or other metrics that Quarter management consider valuable. Development of the SMART system for the Colonial Quarter will require the following steps:

1.) Develop an interface and database structure for data collected from social media;
2.) Integrate the social data into SMART;
3.) Identify analyses that support the information needs of the Colonial Quarter;
4.) Develop and evaluate the tools for analysis; and,
5.) Maintain and support SMART.

**Aim 3. To increase educational impact of the Colonial Quarter using mobile devices.** Currently, visitors to the Colonial Quarter learn about historic buildings and the cultural context of the Quarter via traditional media: Guided tours and live demonstrations are entertaining, educational, and highly rated by visitors. However, these require trained performers and incur significant personnel costs, limiting their use. Informational placards are located at many points of interest in the Quarter. The placards are historically accurate and economical but convey limited information. Finally, a free map of the Quarter is practical but provides little educational value.

Modern web-based technology offers an exciting solution to this problem. We propose to develop a user-friendly, interactive app that can be downloaded by visitors to their smart phones. The app will include a real-time mapping function, showing visitors their location relative to buildings that were researched, restored, and reconstructed by the state to educate the public. The app will also have touch-to-explore capability that will bring up interesting and historically-accurate information on these buildings. This information may take the form of text, historical photos, blueprints, and even brief videos. (Imagine a UF professor explaining the archeological investigation of a building or the details of its architecture.) Importantly, the app will enable visitors to provide real-time feedback on their experiences in the Quarter. This feedback will be automatically routed to the Colonial Quarter server and integrated with other data sets via automated functions in the SMART program.

The app will be created using a two-pronged approach: Historical content will be created by UF students and faculty under the direction of Dr. Jan Matthews (Co-PI). Our intent is to recruit talent from across campus (e.g., Colleges of the Arts, Journalism & Communication, Design Construction & Planning, and the Natural History Museum) using faculty for their scholarly expertise and students for research, layout, and production. Dr. Matthews will work with the Committee on Education, Interpretation, and Facilities of
the University of Florida Historic St. Augustine, Inc. (UFHSA) to insure historical accuracy of all material on the app. Technology of the app (software, functional properties, device application) will be created by graduate students working in NLTeC and overseen by Dr. Fesenmaier. His group is experienced in this process, assuring feasibility. If needed, additional technical support (web design, graphics, audio reproduction, etc.) will be available to Dr. Fesenmaier's team from the Office of Communication and the Office of Information Technology in the College of Health & Human Performance.

Design and content of the app will be approved by Colonial Quarter management and by the Committee on Education, Interpretation and, Facilities of UFHSA before it is made available to the public. Once approved, the app will be provided for free to interested individuals. Prospective tourists will be able to download the app in advance from the Colonial Quarter website. However, we anticipate that most visitors will simply download the app when they arrive at the Quarter.

**Aim 4. To promote broader use of SMART technology for historical tourism in St. Augustine.** We see this project as a proof-of-concept exercise. Successful implementation in the Colonial Quarter will lay the groundwork for similar applications at Government House and other local tourist attractions.

To promote this concept, the final deliverable of this project will be a gala event at the Colonial Quarter. The guest list will focus on owners and operators of local tourist attractions, government officials, and city organizations that promote tourism in St. John’s County. The evening will include wine and cheese, entertainment by local artists or UF students, and a brief ceremony that officially inaugurates the Colonial Quarter as UFHSA’s first SMART attraction. The audience will get an overview of the system’s capabilities and a virtual tour of the Quarter using the new app. Attendees will be encouraged to download the app and explore the Quarter using its functions, both during the event and subsequent visits. Following the event, principal investigators of this project will be available to explain the technology, discuss its benefits, and help other entities in St. Augustine implement SMART technology.

By using new technology to increase visitors and enhance their education, the University of Florida will be fulfilling its responsibilities as overseer of state-owned historic buildings in St. Augustine, educator of future professionals in historical preservation, and land grant institution of the state.

**Timeline and Deliverables**

**2015**
- Feb. 1  | NLTec graduate students begin acquiring SJCTDC survey & social media data (Aim 1)
- Dr. Matthews’ graduate students begin research on Colonial Quarter buildings (Aim 3)
- Mar. 15 | Analyses begin on survey results and social media data (Aim 1)
- Apr. 22 | Students submit research papers on Colonial Quarter buildings (Aim 3)
- June 30 | Final Report on 2013 Visitors, Online Interest, & Online Identity (Deliverable #1)
- July 1  | NLTec begins developing SMART Analytical Tools (Aim 2)
- Sept. 30 | Begin initial integration of SMART analytics with Quarter operations; continue software development & testing (Aim 2)
- Oct. 1  | NLTec begins development of Colonial Quarter Visitors’ App (Aim 3)
- Nov. 15 | Finalize SMART Analytics software; continue integration process (Aim 2)
- Dec. 1  | Begin testing components of Visitors App; continue developing content & software (Aim 3)

**2016**
- Feb. 15 | Initial version of SMART Analytics software completed; testing continues in Quarter (Aim 2)
- Mar. 30 | Finalize Visitor App content; software development & testing continues (Aim 3)
- April 30 | SMART Analytics becomes operational in Colonial Quarter (Deliverable #2)
- May 1  | Begin beta testing Visitors App in Colonial Quarter (Aim 3)
- June 30 | Visitors App becomes operational (Deliverable #3)
- July 15 | Gala Inauguration of SMART Attraction & Visitor App Roll-Out (Deliverable #4)
Note: Timeline assumes a start date for project funding of Feb. 1, 2015; dates for individual milestones are best-guess estimates based on prior experience of the investigators.

Budget

Student support ($32,031): Dr. Fesenmaier will assign two graduate research assistants to the project ($14,703 each, salary & fringe). Under his supervision, the students will acquire data from the SJCTDC survey and from social media, analyze the data using methods developed by Dr. Fesenmaier, work with Colonial Quarter staff to create and implement the SMART system onsite, and create an interactive electronic framework for the Colonial Quarter visitor app. Under Dr. Matthews’ supervision, students will be recruited to develop enhanced educational material on historic buildings in the Quarter for integration into the visitor app (175 hrs OPS labor @ $15/hr ($2,625)

SMART system ($6,469): Onsite components of the Colonial Quarter SMART system will include a dedicated high-speed server with appropriate software and peripherals. The semi-autonomous system will be configured to acquire data from social media sites, store retrieved data files, and analyze data using algorithms designed for the Quarter by Dr. Fesenmaier.

Student travel ($1,500): Funds are requested to support travel of students between Gainesville and St. Augustine during the course of the project ($500) and for graduate student travel stipends ($500 ea.) that will enable each student to present their work at a national conference.

Cost Sharing: The requested funds will cover less than half the actual cost of this project. Costs that are being shared by UF include the efforts of Dr. Reid (5%), Dr. Matthews (10%), and Dr. Fesenmaier (10%); travel of Co-PIs between Gainesville and St. Augustine; use of facilities in the National Laboratory for Tourism & eCommerce; plus infrastructure and staff support of the College of Health & Human Performance. Costs being shared by Pat Croce, Inc. include Mr. Croce’s effort plus the effort of Colonial Quarter staff that will be required for program integration. Finally, the gala event will be funded outside the budget; expected contributors include UF’s Eric Friedheim Tourism Institute, the College of Health & Human Performance, Pat Croce, Inc., and individual philanthropists who are committed to UF Tourism.

Project Investigators

Dr. Michael B. Reid (Principal Investigator) is Dean & Professor in the College of Health & Human Performance. Dr. Reid is a scientist and academic administrator whose responsibilities include the University of Florida’s research and educational programs in the field of tourism. He is committed to growing the profile of UF Tourism by recruiting internationally-recognized researchers, training the next generation of tourism leaders, and growing connections between UF and tourism stakeholders in government and industry.

Role in the Project: Dr. Reid will oversee all aspects of the project. He will coordinate interactions among investigators, working with Drs. Matthews and Fesenmaier to insure quality of the proposed work and timely completion of deliverables. He will work with Mr. Croce to define commercial and logistical needs of the Colonial Quarter and facilitate the transition to SMART status. Finally, Dr. Reid will oversee the budget and assure project compliance with policies and procedures of the University.

Dr. Jan Matthews (Co-Principal Investigator) is Associate Scholar in the UF College of Design, Construction, and Planning who currently serves as Director of Academics & Research for UFHSA. Previously, Dr. Matthews served as the Associate Director of the National Park Service for Cultural Resources and Keeper of the National Register of Historic Places. She oversaw cultural resource programs that included the National Historic Landmarks program and Historic American Building Survey. Previously, she was the governor-appointed Florida State Historic Preservation Officer. Since joining UF in
2010, Dr. Matthews has taught a series of graduate courses in the Historic Preservation Program. Her students study aspects of historic preservation, including St. Augustine’s state-owned historic properties, and conduct research projects in St. Augustine for the purpose of educating the public and preparing qualified professionals in the private and public sectors.

**Role in the Project:** Dr. Matthews will direct the educational activities within this project. She will oversee development of enhanced material on historical properties for the Colonial Quarter visitor app. She will work directly with UF students and the UFHSA Committee on Education, Interpretation, and Facilities to provide research on historic buildings, recommend graphics, and draft text for audio material.

**Dr. Daniel Fesenmaier** (Co-Principal Investigator) is Professor of Tourism, Recreation, and Sports Management who directs both the NLTeC and UF’s Eric Friedheim Tourism Institute. Dr. Fesenmaier taught at the University of Oklahoma, Texas A&M University, Indiana University, the University of Illinois and Temple University prior to joining UF in 2014. He has written a number of articles and books in the areas of tourism marketing, advertising evaluation, and information technology. Among his editorial activities, Dr. Fesenmaier is the founding editor of *Tourism Analysis* and editor of the series *Foundations of Tourism Research, Journal of Travel Research*. He has received numerous awards for his work. These include the Travel and Tourism Research Association (TTRA) Lifetime Achievement Award and the Hannes Werthner Tourism and Technology Lifetime Achievement Award.

**Role in the Project:** Dr. Fesenmaier will be responsible for data acquisition, data analysis and interpretation, modeling of tourist behavior, development of the Colonial Quarter as a SMART attraction, creation of the interactive app for visitors to the Quarter, and publication of research reports in peer-reviewed journals as appropriate. He will directly oversee the graduate students who perform these tasks and will work with other principal investigators to coordinate the various components of this project.

**Pat Croce** (Collaborator) is President and CEO of Pat Croce & Company. Mr. Croce is an entrepreneur and business executive whose career accomplishments include being former president of the Philadelphia 76ers. Currently, his firm owns and operates a number of businesses in the hospitality and tourism industry in Florida and along the East Coast. Among his many awards, Mr. Croce has received the Entrepreneur of the Year Award, has been featured on the cover of *Inc* magazine as The Dale Carnegie of the 21st Century, and has been honored with A&E Biography’s Community Hero Award.

**Role in the Project:** As managing member of Colonial Quarter, LLC, Mr. Croce oversees commercial operation of this property. He and his staff will participate in the current project by providing information about Quarter operations, advising on data analyses, assisting with report formats, consulting on the visitor app, and beta testing the major deliverables.
UFHSA, Inc.’s
Collections Management Policy
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The UFHSA, Inc.’s Collections
A Background


Although earlier buildings on the site of today’s Government House Museum served as the governor’s official residence as far back as 1710, the museum and its collections date from a much more recent period. The Government House Museum was established in 1991 under the auspices of the Historic St. Augustine Preservation Board of Trustees (HSAPB) an entity of the state that existed from 1961-1997. When the HSAPB was sunset in 1997, all of its resources including the collections fell to the stewardship of the FL Dept. of State, which subsequently subleased that entire responsibility to the City of St. Augustine from 1997-2010 when UF became the state’s managing agency.

The first accessions began in 1961 and continued fairly heavily through 1968, but slowed down in later years, with the last accession by the board in 1988. In the mid-1980’s the collection consisted of nearly 1800 objects; some paintings and drawings, some historic artifacts, and an assortment of furniture and household items that have been loaned as furnishings for some area historic properties such as the Spanish Military Hospital and DeMesa House. In 1986 a group of nearly 300 objects were deaccessioned (removed from property rolls). Despite state laws requiring strict accounting of deaccessioned objects, no records have been located to indicate the reasoning for the mass deaccession, or the disposition of those objects. Of the 1500 remaining objects, eight were listed as having been stolen in 1984 with another 92 noted as missing, as of January, 1986.

According to documents found in HSAPB files, the idea of a museum had been discussed among the members for a number of years. A document labeled Government House Museum of St. Augustine History, dated 1988 (author unknown, but presumably a staff member of the HSAPB) refers to a $200,000 appropriation by the state to "create a comprehensive museum exhibit of St. Augustine's entire history". It goes on to list a number of reasons a museum was needed such as: “To give St. Augustine a nationally important museum that answers questions visitors often have about the Oldest City, and to provide local residents with an understanding of and pride in their own heritage.” It also lists a variety of goals for the Preservation Board, the first of which is to "give St. Augustine a nationally important museum". Among other goals were: "to create a museum which meets or exceeds quality standards of other national and state museums; to showcase the inherent history and aesthetic qualities of Government House; to provide visitors with an expanded awareness of St. Augustine history and introduction which prepares them to better understand the significance of the city, and develop exhibits, museum programs and community outreach to various identified market groups.”

In 1991 the hopes of the Preservation Board were realized with the establishment of Government House Museum under the auspices of the HSAPB and the opening of the exhibition, The Dream, the Challenge and the City; that exhibit remained on view until August 2012. Some of the objects on view in that exhibition came from the museum’s collections; many others were loaned to Government House from the Bureau of Archeological Resources, the Florida Museum of History, and the Florida Museum of Natural History.
The museum had initially been accredited in 1975 and reaccredited in 1985 but apparently accreditation was not renewed in subsequent years owing to infrastructural and documentation concerns.

When the HSAPB was sunset in 1997, all of its resources including the collections were turned over to the FL Dept. of State, which subsequently subleased the responsibility to the City of St. Augustine from 1997-2010. Throughout the entire history of the museum and its many stewards, collection management policies varied and some records may have been lost during the transitional periods. Due to various changes in administration and management, documentation protocols have varied considerably over the years.

**A New Organizational Structure, New Mission, New Practice (2007-present)**

The relationship between UF and Government House began in 2007 when the State of Florida Legislature enacted Chapter 267.1735 F.S. authorizing contracting with the University of Florida to assume management responsibilities for certain historic properties located in St. Augustine, including Government House. The Legislature authorized a direct-support organization (DSO) to assist the university in carrying out its dual historic preservation and historic preservation education responsibilities for the City of St. Augustine, St. Johns County, and the state.

In 2010, the University of Florida, under the auspices of the DSO established in the name University of Florida Historic St. Augustine, Inc. (UFHSA, Inc.) began managing these properties including the pre-existing collection of objects related to the history of St. Augustine. At the time of its inception, UFHSA, Inc. had no established guidelines in place to promote adequate collections stewardship. UFHSA, Inc., which is charged with preserving and interpreting the state-owned properties and collections in St. Augustine, recognized the need for more attentive collections management at Government House Museum and other properties under its control in order to preserve these objects for the benefit of the public.

By virtue of Florida State Statute 267.1736, the DSO is responsible for approving collections management policies that regulate museum activities. The first step in creating policy specifically for the collections came in May 2012 when the Mission Statement was created, and passed by the DSO. This Mission Statement was revised October 18, 2013.

In its broadest sense, a Mission Statement should state what a museum does, for whom, and why. It is generally recognized as the central document guiding collections activities; other policies and standards look to the museum's mission as the basis for their courses of action. A Mission Statement is required for a museum’s accreditation by the American Alliance of Museums (AAM), the largest professional organization of museums in the United States.

In addition to the Mission Statement, other collections care documents considered vital to professional museum practice by AAM are a museum's Disaster Preparedness Plan and a Collection Management Policy. These documents are often created by the museum's director and senior staff and are approved by the museum's board. The Government House Museum is currently without a full professional staff; nonetheless these documents are essential to proper museum administration. It was therefore necessary to look to other sources to assist in their creation.

As recognized by both the state legislature in Chapter 267.1735 and the 2007 Strategic Plan, one of the University’s greatest assets is its reputation, credibility and relevant expertise. Students at the
University are looking for real world experience where their capabilities can be utilized. It seemed natural to look to the University, especially to the students in the Museum Studies program in the School of Art and Art History, to assist in creating these important documents, many of which are mandated by state laws.

For example, the Florida Board of Governors Regulation 3.001 requires the development and maintenance of an Emergency Management Program and Comprehensive Emergency Management Plan for the University. A wealth of information concerning risk management planning is available, provided on UF’s Environmental Health & Safety website, while specific planning is largely left to be carried out by individual divisions of the University. In 2011 students in the Museum Studies program developed procedures and strategies designed to minimize threats of catastrophic loss at Government House, which they combined with information provided by Environmental Health & Safety division at UF. The result was the creation of a plan specific to Government House Museum; this plan fulfills another core document required for accreditation by AAM.

The largest component of the collections management core documents is the Collections Management Policy. A Collections Management Policy specifies the legal, ethical and professional standards of collections care that a museum must uphold, and provides the foundation for effective collections management. This important document outlines the responsibility of a museum staff to its collection and establishes standardized procedures and guidelines for managing, preserving and documenting a collection that is held in public trust.

This Collections Management Policy was completed in 2014. Renee Kiefer, a graduate student in the UF Museum Studies program wrote the individual sections of the policy as a Master's Degree Project in-lieu-of Thesis. Dixie Neilson, Assistant Director of Museum Studies at UF and the Collections Manager at Government House wrote additional material in order to supplement and broaden the information presented, and to provide explanatory details as needed. This document was created to assist Government House Museum in its efforts to be recognized as a museum with professional standards of care, and as a step toward its eventual goal to become an accredited museum. The UFHSA, Inc. Board delegated approval of its adoption to the Board’s Committee on Education, Interpretation and Facilities.
What is a Collections Management Policy and Why do we Need One?

Collections Defined
Museum collections consist of objects, living or nonliving, which museums hold in trust for the public. What makes the difference between a collection and an accumulation is that a collection has been organized in some way. In the museum industry, that organization starts with the Collections Management Policy (CMP).

According to the American Alliance of Museums (AAM) characteristics that define museum collections are: the objects are valued by people; the objects are collected with the intent to preserve them for a long period of time; the collection serves the museum’s mission and goals; and the collections are maintained in adherence to professional standards.

What is Collections Management?
Collections Management is everything that is done to take care of a museum’s collections, develop the collections and make them available for use by the public. Fundamental commonalities exist between all museums and among all collections, whether they contain fine art, historic objects, scientific apparatus or living animals. The following principles summarize those commonalities:

- Each acquisition entering the museum is properly documented
- Collections are stabilized for long-term preservation and housed in a proper storage environment
- The collections are inventoried and monitored regularly
- Each individual object is put in its specific place in the storage array
- The collections environment is monitored for stability and best conditions
- All collection-related activities are monitored and documented

What is in a Collections Management Policy?
A museum's Collections Management Policy includes background information on the museum that helps users understand the choices the organization has made. It typically begins with the history of the museum and a summary of fundamental information including the museum's mission, vision and legal organization (e.g. governing documents, charter or enabling legislation and its tax-exempt status) and a statement of its commitment to legal and stewardship responsibilities.

Although it is referred to as a single document, a Collections Management Policy is a set of policies that address various aspects of collections management and collections-related activities, including acquisitions, accessions, registration, cataloging, control, deaccessions, loans, security, and storage. Through these policies the museum establishes its guidelines and professional standards for collections stewardship.

Policies and procedures are often discussed together however it is important to understand the differences between the two types of documents. Policies clearly establish the standards that regulate the museum's activities. They identify what needs to be done and provide a framework to help the staff make decisions. These policies are not necessarily time-limited though they may change as standards in the field evolve. Policy statements are approved by the governing authority.
Procedures tell the staff how to do things and provide the mechanism for implementing the policy. Procedures contain a series of succinct and unambiguous action steps that are developed at the staff level. They do not have to be approved by the governing authority. A loan policy may state that the museum will both borrow and lend objects from its collections, while loan procedures spell out the criteria to determine those to whom a loan will be made.

There is no template for a museum's Collections Management Policy; every museum is unique with its own Mission and Statement of Purpose that reflects its legal status and capabilities. Its policy must be specifically crafted to meet the needs of the individual museum and the set of circumstances that make up the museum.

In the case of the state-owned historic properties in St. Augustine for which the University of Florida has assumed stewardship under contract with the Trustees of the Internal Improvement Fund, UFHSA, Inc. (the state authorized DSO) has chosen to create two categories of collections: a Permanent Collection and an Education Collection. Since items from either collection might be found in any of these state owned historic properties, the term “museum” is used in the broad sense of potential application to any of these buildings.

**Why do we need a Collections Management Policy?**
The purposes of the Collections Management Policy are to minimize risk to the collections, and to help guide the actions of the staff in working with the collections. A Collections Management Policy governs what a museum does to care for and grow its collections and make the objects available to the public; it explains how the museum "goes about its business". It ensures that the museum fulfills its obligations to protect, manage, provide access to and maintain intellectual control over its collections and their associated records. It ensures that the collections are acquired legally and ethically; are appropriate to and advance the museum's mission; and are properly managed, housed, secured, conserved, documented and used.

This Collections Management Policy is designed to provide UFHSA, Inc., and those who work with its collections, with necessary guidelines to carry out all collections related activities in accordance with professional museum standards. It establishes clear procedures for UFHSA, Inc. to follow as it acts professionally, ethically and legally in support of its museum function. It provides a sound philosophy for the actions that are undertaken in order to document, care for, develop and make the collections accessible and useful for the public.

**How will this policy remain relevant to the museum in the future?**
It is a good idea to review and revise each policy on a regular basis. Like any other policy, it is useless if it becomes outdated, ignored, or does not serve the museum's mission. By enacting and enforcing good collections policies, the museum's governing authority meets its legal and ethical obligations to protect and provide public access to the collections. Good policies help the museum achieve its mission and demonstrate its commitment to professional standards and practices.
UFHSA, Inc.’s
Collections Management Policy

This document is a compilation of policies and procedures that address various aspects of collections care. It incorporates best practices and professional standards as promulgated by the American Alliance of Museums and the museum industry in the United States.

Each section contains an introduction that gives the reader background information concerning the topic and explains its necessity, importance and reason for inclusion in this collections manual. The sections contained in this policy are similar to those contained in other museum policies worldwide, as all museums provide care to the objects under their control, whether loaned or as part of their permanent collection. Nonetheless, each collection management policy is unique, in order to address issues specific to the museum, their collection and the community it serves.

Along with the introductory statements, a glossary is provided in the appendix, as are a sample of documents such as a loan agreement form, a deaccession form and others used in collection management activities. Each document and form contains the same or similar information utilized by other University of Florida museums based on information required by Florida State laws.

The Government House Museum and related state-owned historic properties in St. Augustine are an educational institution under the management of the University of Florida Historic St. Augustine, Inc. (UFHSA, Inc.). All of the directives in this Collection Management Policy are in full compliance with State of Florida Statutes at the time of its approval. Appropriate state statutes, national and international regulations, and professional standards established by the American Alliance of Museums (AAM) are referenced throughout this policy, and active links to appropriate legislation or standards are provided in the text. In addition, this Collection Management Policy fulfills all of the requirements for a Core Document required by AAM for institutional accreditation.
UFHSA, Inc.’s Museums and Collections
Mission Statement

University of Florida Historic St. Augustine, Inc. (UFHSA, Inc.) seeks to ensure long-term preservation, stewardship and interpretation of prehistoric, historical and cultural artifacts and objects connected to St. Augustine, while supporting the University of Florida’s broad educational and research missions. Through the unique functions of collecting, preserving, and presenting authentic artifacts, objects and documents UFHSA, Inc. intends to provide visitors with an educational experience that enhances the St. Augustine community, serves the needs of the State of Florida, and garners worldwide acclaim by preserving St. Augustine’s history.

Guiding Principles:

1. The UFHSA, Inc. will abide by professional standards in all museum endeavors in recognition of its obligation to provide stewardship for the artifacts, objects, and documents in its collections.

2. The Permanent Collection of UFHSA, Inc. represents historic authenticity in order to promote accurate research, education, and further useful knowledge. This collection is authentic to St. Augustine and St. Johns County. In addition, an Education Collection comprising period artifacts, objects and documents, not authentic to St. Augustine and St. Johns County exists for use in education and in interpretation of the state-owned historic properties managed by the University of Florida. Material in the Education Collection may be handled by visitors. While UFHSA, Inc. will be responsible for this collection, it may not be kept in perpetuity as part of the collections held in public trust, and it will not be accorded the same level of collections management afforded UFHSA, Inc.’s Permanent Collection.

3. Due to its prominent location, as well as its architectural significance, Government House strives to be the primary point of connection to the state-owned historic properties and, through its programs and exhibitions, provide visitors with an understanding of the persons, places, and events important to Florida history. However, any of these historic properties may serve a museum function.

4. Through UFHSA, Inc.’s museum function, the University of Florida seeks to collaborate with institutions such as Flagler College, the National Park Service, the St. Augustine Historical Society and religious entities, training a variety of professionals in museology, history, historic preservation, archaeology, cultural resource management, and cultural tourism.

5. UFHSA, Inc.’s museum function is intended to support local economic development as a premier national and international heritage tourism destination.

Adopted 10-18-2013
Introduction to Authority Section

As with several sections of this policy, this chapter merely describes the overall function of this section with the understanding that many of the museum positions of UFHSA, Inc. are not staffed at the present time. The sections are written so that the responsibilities and duties of the various staff positions are described but it is clear that the DSO and those they authorize will carry out these functions at present. Should staff join the museum function, this guide will assist them become acquainted with the properties, their history and their place within it.

Museum properties with larger parent organizations often outline the chain of authority, identifying the positions that will deal with the museum on behalf of the governing authority (e.g. provost, university Director). The role of the governing authority in setting policy and overseeing the management of the collections is clarified in the statement of authority. The management for many of the primary museum functions is laid out in this section as well. Collection Management Policies describe the assignment of specific responsibilities, such as acquisitions, deaccessions, loans, etc., in relevant sections. In this CMP, where many of the traditional staff roles are as yet unfilled, the authority section names the Direct Service Organization (DSO) as the lead authority, and liaison between the university president and the museum. Other positions may be named by the DSO to manage various activities, such as collections care and stewardship.
Authority

Government House Museum and other state-owned historic properties in St. Augustine are managed by the University of Florida under the governing authority of the University of Florida Historic St. Augustine, Inc. (UFHSA, Inc.) which is the Direct Support Organization (DSO) authorized by Florida State Statute 267.1736. As such the DSO is responsible for approving UFHSA, Inc. collections policies that regulate the museum functions while the staff will provide procedures, the mechanism and details involved in carrying out those policies. Staff roles typical for day-to-day museum functions may include:

The Director manages the operations of the museum function. The Director is responsible for supervising the implementation of the Collections Management Policy, and is authorized to make decisions about UFHSA, Inc.’s collections, to be approved by the DSO or other named authority. The Director may delegate responsibility for managing elements of the collections to appropriate staff members.

The Collections Manager directly oversees the storage, care, documentation and use of the collections. The Collections Manager reports to the Director, and has the authority to develop procedures and make day to day decisions based on established professional practices, concerning the management of the collections. The Collections Manager advises the Director on matters related to the collection.

The Curator, who reports to the Director, manages the development of exhibitions, whether loaned from other institutions or organized from the museum's collection; actively seeks out objects to acquire that will enhance the existing collections, and assists the Director in decisions concerning the scope of the Museum’s collection, acquisitions, loans and deaccessions.

Departmental supervisors, who report to the Director, are responsible for making members of their staff aware of general collections care standards and the policies and procedures that are outlined in this Collections Management Policy.
Introduction to
Scope of the Collections

This section describes the type of objects in the collections and the system that the museum uses to determine an object’s suitability as a new acquisition. It provides guidelines when making decisions on future acquisitions, and when considering deaccessioning objects that may no longer have relevance to the mission of the museum.

As in many other areas of collections management, the mission statement provides the basis upon which the collecting decisions are made. Having a written policy on what UFHSA, Inc. will collect helps to keep the goals for the collection in focus. It is often helpful when explaining to would-be donors, the reasons UFHSA, Inc. cannot accept an object, without appearing ungrateful for their support.

Having a “ranking system” provides a way to make decisions between numerous similar objects, when only some of them can be retained. For example, the Government House Museum has 83 silversmith hammers, if we were to decide that it wasn’t necessary to retain all of them it would be helpful to have a system in place to choose between them. If the scope of the collection included only objects that were related to what we collect (as stated in our mission) and authentic to the period in which we collect, objects that were of inferior quality or unrelated to our mission could be eliminated immediately. Those that remained could further be refined by determining which among them were of the highest quality.

Without a written direction for the collections, UFHSA, Inc. can stray from its intended goals, and soon find its storage rooms overflowing with objects that do not relate to the collection or are poor quality, rendering them useless for exhibit or loans.

The Scope of the Collections section below is only an outline to be built upon in the future. It lists the categories of objects currently in the collections. Future staff may choose to add new categories to the scope, based on our mission statement. Those categories are followed by the qualities that should be considered when making collecting decisions. Although this policy will need the scrutiny of future curators and Directors, if those positions are filled, it is based on the current mission statement, and is similar in form to those of other entities with historic collections.
Scope of the Collections

Current Collecting Priorities
The UFHSA, Inc.’s collections contain state-owned objects related to the historical legacy of St. Augustine as the longest continuously occupied European city in the United States, and the diverse community of past inhabitants of St. Augustine. Historical artifacts from the 17th through 19th century are maintained by UFHSA, Inc. The collection is made up primarily of decorative arts, paintings, drawings, maps, tools and household items. Some of these objects have been collected to be used to help interpret historic sites in St. Augustine.

Appropriate staff members will make decisions about the direction of the collections, guided by UFHSA, Inc.’s Mission Statement and Guiding Principles. The decision whether to acquire an object for the permanent collection is based on the guidelines specified below.

Ethical Adherence
In all practices and procedures, UFHSA, Inc. adheres to the strictest ethical codes as established by the American Alliance of Museums, the American Association for State and Local History, the Association of Art Museum Directors and UNESCO.

Authenticity
As an educational institution our visitors expect authentic experiences that enhance the history of St. Augustine, serve the needs of the State of Florida, and garner worldwide acclaim. As stated in the UFHSA, Inc.’s Mission Statement, only authentic artifacts and objects will be collected in the Permanent Collections. Reproductions may be used in the UFHSA, Inc.’s Education Collection lent to furnish displays in historic homes. Any such object will be clearly identified as a reproduction.

Quality
Quality is to be considered relative to the existing collections. While it is ideal to acquire objects of impeccable excellence, the minimum standard for acquiring an object is that it be as good or better than a similar object already in the collection. After reasonable determination of authenticity—verification of scholars, provenance, testing, etc.—the objects will be graded according to the following attributes:

- Aesthetic merit
- Condition – UFHSA, Inc. may choose to accept an object that is in less than ideal condition; however the decision to accept objects in need of conservation will be weighted against availability of funds, and/or other needs of the collections.

Relatedness
Relatedness to the collection will be graded according to the following considerations:

- Collecting plan: Does the object conform to the Mission Statement and Guiding Principles?
• Existing collections: Does the object fill a need or gap among existing holdings? Will it enhance the overall collections? Will it enhance other objects?

• Redundancy: Are the collections strengthened by having two or more similar objects? Would objectives be better served by not having too many similar objects?
Introduction to
Code of Ethics for Collections

The distinctive character of museum ethics derives from the ownership, care and use of objects, specimens, and living collections representing the world's natural and cultural common wealth. This stewardship of collections entails the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility and responsible disposal.

An Institutional Code of Ethics, required for AAM accreditation, is strongly urged for all museums. An Institutional Code is best compiled by future staff as a collective effort. The set of ethical guidelines that follows directly relates to collections activities, not to other areas of the UFHSA, Inc.'s activities and it serves as an educational tool providing guidance for members of the UFHSA, Inc.’s staff and the public they serve. Should the museum of UFHSA, Inc., become more fully staffed, additional Codes of Ethics should be developed for other departmental areas.
Code of Ethics for Collections

I. Museum Collections

UFHSA, Inc.’s museums fully conform to the Code of Ethics for Museums adopted by the American Alliance of Museums (AAM). As stated in this code, the UFHSA, Inc.’s board, staff and volunteers will comply with all laws and international conventions governing its public trust responsibilities. This ensures that:

- collections in its custody support its mission and public trust responsibilities
- collections in its custody are lawfully held, protected, secure, unencumbered, cared for and preserved
- collections in its custody are accounted for and documented
- access to the collections and related information is permitted and regulated
- acquisition, disposal, and loan activities are conducted in a manner that respects the protection and preservation of natural and cultural resources and discourages illicit trade in such materials
- acquisition, disposal, and loan activities conform to its mission and public trust responsibilities
- disposal of collections through sale, trade or research activities is solely for the advancement of the museum's mission. Proceeds from the sale of nonliving collections are to be used consistent with the established standards of museum discipline, but in no event shall they be used for anything other than acquisition or direct care of collections.
- the unique and special nature of human remains and funerary and sacred objects is recognized as the basis of all decisions concerning such collections
- collections-related activities promote the public good rather than individual financial gain
- competing claims of ownership that may be asserted in connection with objects in its custody should be handled openly, seriously, responsively and with respect for the dignity of all parties involved.

II. Personal Collecting

UFHSA, Inc. and members of its board and staff will not engage in collecting activities that result in the appearance of any conflict of interest. While collecting in one’s field of interest is an expected activity, any personal collecting by members of UFHSA, Inc. staff shall be conducted openly. All employees will disclose, in writing, any personal collecting interests that may fall within the scope of UFHSA, Inc.’s collecting activities. No staff member shall compete with UFHSA, Inc. in any collecting activity, nor should any personal collecting take place while an employee is also engaged in collecting for UFHSA, Inc. during what may be considered working hours.
III. Other Conflicts of Interest

It is understood that no individual at UFHSA, Inc. will use his or her position for personal gain, or to benefit another at the expense of UFHSA, Inc. and the community it serves. Any appearance of impropriety or conflict of interest shall be avoided. UFHSA, Inc. enjoys a high level of public trust and actively works to maintain that trust, therefore, staff members must at all times, conduct themselves in a way that reflects positively on UFHSA, Inc.

IV. Appraisals

The Tax Reform Act of 1984 bars museums and other donee organizations from providing appraisals for a donor's tax-deductible object, therefore, members of the UFHSA, Inc. staff will neither provide nor pay for appraisals of any object UFHSA, Inc. might have an interest in acquiring. Donors requiring appraisals for gift valuations may be provided with a list of at least three reputable, certified appraisers or directed to other resources. Internal estimations of value may be conducted by the staff, in order to ensure adequate insurance coverage for the collections; however these will not be shared with donors.
Introduction to
Acquisitions and Accessioning

In the past, objects were collected for the Government House Museum in a random and uneven manner, often depending on the whims of the current Director, or at the insistence of donors with influence; whom the Director did not wish to offend. The current collection seems directionless, with many objects that fall outside normal collecting ranges, and others with little or no documentation to support inclusion in the collection. As a result, precious storage space and resources are over-extended. Objects are haphazardly placed on over-crowded shelves without archival considerations. Many pieces are broken, with parts scattered over the storage area, or have been thrown away without the understanding that state-owned objects may not be randomly discarded.

Museums have legal and ethical obligations concerning their accessions. They must provide proper storage, management and documentation for everything in their collections and maintain those collections for the benefit of the public. Museums should only accession objects they intend to keep for the foreseeable future. Indiscriminate accessioning followed by deaccessioning creates a very poor image for the museum and problems for the donors. (Museums deaccessioning objects within three years of their donation must alert the IRS that the object is no longer in the collection, causing tax consequences for the donor.)

This section describes the process, the legal requirements of the State of Florida, and the ethical obligations when adding new objects to the collection. It is understood that references to the Director include the DSO.
Acquisitions and Accessioning

Under F.S. 265.706, the State of Florida authorizes UFHSA, Inc. to acquire and make available to the public objects of historical or archaeological value. UFHSA, Inc. will seek to acquire and accession only objects that meet established criteria for its permanent collections (see Scope of the Collections). This criterion is supported by the mission and goals of UFHSA, Inc., and objects accepted under this criterion will receive the highest standards of care.

Objects may be acquired by donation, bequest, transfer, purchase or other acceptable means. All objects must be acquired in an ethical manner, and all accessioning practices will be conducted in accordance with UFHSA, Inc.’s code of ethics for collections, all State of Florida statutes, and the professional standards established by the American Alliance of Museums. In addition, UFHSA, Inc. will not acquire objects that may have been illegally excavated, or are suspected to be in violation of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer or Ownership of Cultural Property.

The decision to accession any object(s) must be approved by the Director or appropriate governing authority. Should the museum have appointed a curator, he/she may be consulted concerning the need for the particular object and the use for which it may be intended. The Collections Manager will be responsible for ensuring that professional documentation procedures are appropriately carried out and recorded in a timely manner.

I. Objects under Consideration for Acquisition
   In considering new acquisitions UFHSA, Inc. will:
   a. research the provenance of an object prior to acquisition
   b. make a concerted effort to obtain accurate written documentation with respect to the history of the object, including export and import documents, and
   c. require sellers, donors, and their representatives to provide all available information and documentation.

II. Criteria for Acquisition
   Any object(s) considered for acquisition and/or accessioning must meet the following criteria:
   a. The object(s) is relevant and consistent with UFHSA, Inc.’s mission and scope of collections.
   b. UFHSA, Inc. is able to provide adequate care and storage for the object(s) in accordance with professional museum standards
   c. The object(s) is intended to remain in UFHSA, Inc. collection for the foreseeable future.
   d. It has been established that acquiring the object is in full compliance with all applicable laws and regulations addressing the acquisition, sale and transfer of cultural property.
   e. Clear and legal title to the object(s) has been established.
   f. Every effort has been made to acquire the object(s) without restrictions for use or future disposition.
III. Accessioning Process
Objects are acquired by the University of Florida Foundation, Inc. on behalf of the Museum. The University of Florida Foundation, Inc. is an independent not-for-profit corporation that is tax exempt under Section 501(c) (3) of the U.S. Internal Revenue Service Code. The Foundation's assets are managed by the Foundation's staff and financial advisors under the direction of its Board of Directors.

Objects under consideration for approval may be submitted to the Collections Committee comprised of the members of the DSO’s Committee on Education, Interpretation and Facilities or a staff member authorized to accept new acquisitions. All necessary documentation and information such as the object's attribution, provenance (if available) condition, price or value, and appropriateness to the collection, should be included along with the object(s). Final decisions to acquire objects for the museum with a value of $10,000 (ten thousand dollars) or less rest with the Director (in the absence of the Director decisions will be made by the Collections Committee). Objects valued at amounts greater than $10,000 (ten thousand dollars) require the approval of the Collections Committee.

Donations, Objects
Objects accepted by UFHSA, Inc. will be considered part of the Permanent Collection unless otherwise designated. In the case of donated objects the transfer is complete once the offer has been accepted and UFHSA, Inc. has physical possession of the object(s). Acceptance of the offer is signified by the Collections Manager’s signature on the Deed of Gift form or other dated acknowledgement. The use of a Deed of Gift form is preferred, however valid transfer of title may pass to UFHSA, Inc. upon the Collections Manager’s or Director’s written acknowledgment and acceptance of a donor's offer along with physical transfer of the object to UFHSA, Inc. Deeds of Gift or other acknowledgment will not be prepared until the object(s) is in the possession of the museum.

Deeds of Gift documents will list a brief description of all of the objects donated for accession at the same time, from a single source, the accession number(s) if assigned, and any donor restrictions regarding the gift. (Note: donor restrictions should be discouraged; those that are allowed should be thoughtfully considered for long-term consequences. Requests for permanent exhibition of any object will be rejected.) The donor is the first to sign the Deed of Gift form; by his/her signature the donor warrants that he/she has the full power and authority to transfer the object to UFHSA, Inc. The donor certifies that to the best of his/her knowledge, the object has not been exported from its country of origin in violation of the laws of that country in effect at the time of export, nor imported into the United States in violation of United States laws and treaties. The donor gives permission to use said object(s) and/or photograph(s) or other reproductions of it (them) for all standard museum purposes including, but not limited to, exhibition, publicity, outgoing loans and educational endeavors in all media by any means or method now known or hereafter invented. The date of the Director's signature on the Deed will signify the completion of the process, and the date on which the object(s) became a part of the Permanent Collection.
Year-end Gifts
For an object to be accessioned before the end of the tax year (December 31) it must be presented to the Collections Committee (comprised of members of the DSO’s Committee on Education, Interpretation and Facilities) in time for the complete acquisition process to occur. That process includes presentation of donation to the Committee, acceptance decision, signatures on Deeds of Gifts by donor and museum officials, and conveyance of object(s) to UFHSA, Inc. Presentations may be made to the Committee either in person or via electronic means. Donors should be advised that donations made after December 10, may not be completed by the end of the year. In order to complete the donation the object(s) must be physically in the building. Gifts of objects that are enroute to one of UFHSA, Inc.‘s buildings cannot be considered complete. No deed of gift will be signed with anything other than the true date. Signature on a back-dated deed of gift is a legal and ethical violation.

Donations for Unrelated Use
Objects that are given to UFHSA, Inc. with the intent that they be sold with the resulting funds used to purchase museum objects, may be accepted by UFHSA, Inc. No Deed of Gift will be written for these objects; however a receipt will be given crediting the donor and clearly stipulating the intended use of the funds.

Donations, Funds
Funds donated to UFHSA, Inc. for the acquisition of objects will be maintained in a separate fund for that purpose. Funds may be donated for the purchase of a specific object approved by the Director, or may be used, either separately or jointly with funds from other donors, for purchases of collection objects at UFHSA, Inc.’s discretion. Funds donated for collection objects may not be used for any other purpose.

Bequests
Donations made by bequest may or may not be accepted by UFHSA, Inc.; decisions will be made based on the collections criteria, the object's appropriateness for the collections and the needs of UFHSA, Inc. The documentary file for objects obtained by bequest will retain the section of the will that addresses the explicit desire to bequeath the object(s) to UFHSA, Inc.

Transfers
All documentation regarding objects transferred to UFHSA, Inc. or purchased objects will be similarly retained in perpetuity.

Objects Accepted by UFHSA, Inc.
All objects accessioned into the Permanent Collection will be catalogued, examined for condition with a written report, photographed and tagged or physically marked with their accession numbers according to professionally accepted standards and in a timely manner.

Objects not Accepted
Objects under consideration for approval into the Permanent Collection may be briefly retained for examination as temporary custody objects. Donors will be given a receipt noting this status, the date of deposit and any stipulations regarding the objects. Temporary Custody receipts will be retained in the documentary files of objects that are accepted into the collection.
Any objects not accepted as donations will be promptly returned to their owners. A file will be maintained in which the Temporary Custody receipts from such objects are stored.

Unaccessioned Objects
UFHSA, Inc. may choose to obtain an object(s) without accessioning it. This may be done for objects of lesser quality, or reproductions, that while not acceptable for the Permanent Collection, may be appropriate for other use, such as in UFHSA, Inc.’s Education Collection (see below). Deeds of Gift will not be written for these objects, however a receipt showing transfer to the museum will be given. Although UFHSA, Inc. will be responsible for these unaccessioned objects, the Museum does not intend to keep the object(s) in perpetuity as part of the collection held in public trust, and will not be required to hold the object(s) to the same level of collections management afforded the Museum’s permanent collection.

Education Collections
Objects in an education collection may be handled by visitors or used for interpretation in local historic homes or historic sites. Although UFHSA, Inc. will be responsible for these unaccessioned objects, UFHSA, Inc. may not intend to keep the object(s) in perpetuity as part of the collection held in public trust, and will not be required to hold the object(s) to the same level of collections management afforded UFHSA, Inc.’s permanent collection.

Objects Accepted for Unrelated Use
From time to time donors may give items to the UFHSA, Inc. that are not intended for use in the Permanent or Education Collections. These items may consist of such things as office equipment and furniture, computers, cameras or other electronic equipment and/or decorative objects. Deeds of Gift will not be written for these objects, however a receipt showing transfer to the museum will be provided. This receipt will note that the object is designated for an unrelated use, thereby making clear to the IRS its proper tax status. Donors should be aware there may be different tax deductions for donations of objects for unrelated uses, however no member of the staff should offer tax advice to any donor. They should be directed to their own tax attorney with any questions.
Introduction to
Loans

Since no museum could contain all of the objects of mankind’s cultural heritage, loans between museums have been an accepted way to make these objects available beyond the doors of individual museums.

That being said, there must be clear rules for lending between institutions, in order to protect the objects in UFHSA, Inc.’s collections. The policies below are based on standards and best practices for loans in museums nationwide. The policy defines those to whom loans may be made and the protection it will offer those objects. It also describes the assurances that we offer other museums who lend their objects to UFHSA, Inc. We must be able to provide a safe and environmentally protective area in which to display and store these objects, otherwise it will be difficult to secure loans from other professional museums.

Museums rarely, if ever, loan to individuals. Works belonging to a museum are for the benefit of the public. It is hard to justify the need of one individual over the public attendees to a museum. Sometimes loans are requested for scholarly research. In those cases the loan is to the educational institution, not the individual. Loans are not allowed to the donor, for several reasons, primarily due to the tax issues that may be brought into play. For a charitable contribution to a museum, the donor must relinquish total control of the object to the museum. If a museum allowed the object back into control of the donor, even temporarily, the donation itself could be called into question.

Staff and members of UFHSA, Inc., including the board, have a duty not to receive any personal benefit such as borrowing works of art. Lending to a staff member is a direct violation of this ethical consideration.
Loans

As noted in Florida State Statute 265.565, “the people of Florida benefit from having property of artistic, historic, cultural, or scientific value loaned to museums in this state. Loans of such property are made to these museums for study or display in furtherance of their educational purposes.” UFHSA, Inc. may choose to engage in loans with other institutions, allowing visitors the opportunity to experience objects that are not available in UFHSA, Inc.’s collection. UFHSA, Inc. may also loan objects from its Permanent Collection to appropriate institutions for exhibition, scholarly research or educational use.

I. To Whom Loans will be Made

UFHSA, Inc. is authorized to conduct loans of its Permanent Collection objects by virtue of FS 265.565 (1) Such loans shall be for the purpose of assisting historical, archaeological, or other studies; providing objects relating to interpretive exhibits and other educational programs that promote knowledge and appreciation of Florida history.

Because collections are managed for the public good and their use should only benefit public interests, loans will not be made to private individuals, for-profit galleries or institutions. The Director is authorized to determine the suitability of institutions that wish to borrow objects. Suitability will be determined by the ability of the borrower to safeguard the object(s) and ensure proper environmental controls at least equal to those in Government House Museum. Decisions for objects requested for traveling exhibitions will take into account the length of time of the loan, and the condition of the objects requested. Facilities reports may be requested from the borrower in order to help make these determinations.

II. Loan Agreements

The movement of objects for all incoming and outgoing loans will be documented in a loan agreement agreed upon and signed by the Director or an appropriate representative designated by the Director, from each institution. The agreement may be written by either institution, however it must address the following:

a. Method and materials used for packing the object(s)
b. Shipping procedures and mode of transportation
c. Necessity of couriers
d. Insurance coverage
e. Requirements for examination and reporting on the object’s condition
f. Restrictions for certain activities (i.e. cleaning or reframing)
g. Right to recall the loan

A fully executed loan agreement must be in UFHSA, Inc.’s custody before any object(s) is transferred or accepted.
III. Duration of Loans

The beginning and end dates of each loan agreement must be clearly articulated on the loan agreement form. All institutions are responsible for adhering to the established length of a loan and must return all materials as stipulated in the loan agreement.

The length of a loan agreement shall not exceed one year. Loan agreements may be renewed in one-year increments at the discretion of UFHSA, Inc. Provisions for expired or unclaimed loans can be found in the following section on old loans and objects found in collection.

IV. Outgoing Loans

1. General procedure
   a. Any appropriate institution wishing to borrow an object from UFHSA, Inc.’s collection must submit a request in writing to UFHSA, Inc. This request should be made with sufficient time to consider the response and prepare for the loan; usually no less than one year in advance. The request should contain the following information: the purpose of the loan, how the object will be used and the dates of the proposed loan.
   b. The borrowing institution must provide assurance that satisfactory collection care will be maintained for all loaned objects. In order to establish this, the Collections Manager may request a Facilities Report or similar report from the borrowing institution.
   c. UFHSA, Inc. reserves the right to decline a loan request in certain circumstances, such as:
      i. The borrowing institution does not satisfy necessary collections care or security standards.
      ii. The use of the object(s) is deemed inappropriate.
      iii. The object(s) requested is not available.
      iv. The object(s) requested is not in stable condition, and is not able to withstand the rigors of shipping.
   d. The Director is responsible for approving all outgoing loans and ensuring these loans are in the best interest of UFHSA, Inc.

V. Incoming Loans

All incoming loans must have a clear connection to UFHSA, Inc.’s mission, and must be used for exhibition, research or educational purposes. UFHSA, Inc. will not accept any unsolicited loans.

Florida State Statute 265.565 is designed to protect the interests of public museums in Florida, and establishes specific procedures for property loaned to museums. The following procedure for incoming loans is adapted directly from this legislation.
General procedure:
   a. A written record of the loan is maintained by UFHSA, Inc. and contains, at a minimum, the lender’s name, address, and telephone number, a description of the property loaned in sufficient detail for clear identification, including a description of the general condition of the property at the time of the loan, the beginning date of the loan, and the expiration date of the loan.
   b. A signed receipt or loan agreement containing the information above is provided to the lender.
   c. UFHSA, Inc. shall update its records whenever a lender informs UFHSA, Inc. of a change of address or change in ownership of the loaned object(s), or if the lender and UFHSA, Inc. negotiate a change in the duration of the loan.
   d. If any damage is sustained to a loaned object(s), UFHSA, Inc. will promptly notify the lender.
   e. All object(s) will be returned to the lender by the end date of the established duration of the loan agreement.
   f. Additional provisions may apply.
Introduction to Temporary Custody and Objects Found in the Collection

In some communities, the local museum is seen as a resource for collectors or those curious to learn more about objects they own. Patrons may want a curatorial opinion on an object they hope to donate to the museum. In the best circumstances these people will use correct procedure to obtain these opinions; they make an appointment to speak with a staff member who can examine their object at his convenience. Other times however, people will bring their objects to the museum with the intention of leaving them there for inspection. This puts the museum, and the front desk staff (where the objects are most often dropped off) in a difficult position; they have been given custody (or to use the legal term – bailment) and therefore responsibility, for these objects.

On other occasions, staff members who are preparing for an exhibition may ask certain collectors to temporarily lend their object to the museum so that further study and comparisons to other objects can be done. These objects may stay at the museum for a period of months. To these objects, at the museum for the benefit of the institution, the museum also owes a responsibility.

In a third circumstance, owners may drop objects off at the museum, literally on the doorstep, when the museum is closed. Presumably they hope the museum will want to take custody of the object, but they have no certainty that this will be the case. These objects prove the most challenging for the museum; they don’t have legal title to these pieces, so until ownership can be identified, the objects exist in a kind of limbo. They cannot be disposed of, nor exhibited without the owner’s permission, nor can they be accessioned without clear title. They are similar to the last category of ownerless object to be discussed; those which are Found in the Collection.

Objects that are found in the collection (FICs) are those that may have been at the museum a number of years, but no record exists of accession or loan; the reason for their being at the museum has been lost over time, due to poor record keeping and absence of any institutional memory.

All of these categories present challenges to the museum, especially the latter. Due to the efforts of the Registrars Committee of the AAM, laws have been passed in many states that help museums speed up the process of obtaining clear title, however it is still a lengthy and time consuming process. With these laws and stricter museum oversight and record keeping, the incidences of having an orphan object that takes up storage space and insurance coverage without benefit to the museum, are greatly reduced.

This section on Temporary Custody, and the one that follows, Objects Found in the Collections, lay the groundwork to help the museum from experiencing situations where they become the unwilling caretaker of objects they do not own or want.
Temporary Custody

Occasionally, UFHSA, Inc. may need to make decisions about an object(s) in its custody that it does not own, or an object(s) UFHSA, Inc. may be unable to provide any documentation for. Even if an object(s) does not fall under the categories of acquisitions, accessions or loans, UFHSA, Inc.’s resources are used to care for every object in its custody. It is important, therefore, for UFHSA, Inc. to carefully follow these procedures for documenting and managing temporary custody objects and objects found in collection.

Temporary custody objects are objects left in custody of UFHSA, Inc. for a short duration in order to accomplish a particular objective. In most cases UFHSA, Inc. will accept a temporary custody object(s) if it is being inspected or considered for acquisition or exhibition. No objects will be left for any purposes without prior arrangements and approval by a senior staff member. Objects deposited at the request of UFHSA, Inc. will be insured under UFHSA, Inc.’s policy. Objects left by owners for their own purposes will not be insured by UFHSA, Inc.

Staff are not allowed to accept unsolicited objects. Should such objects be left at one of UFHSA, Inc.’s buildings they will be disposed of by any means UFHSA, Inc. considers appropriate including selling. The title of objects abandoned at a UFHSA, Inc. building will be presumed to have been passed to UFHSA, Inc.

A temporary custody receipt form will be created for objects accepted for deposit with UFHSA, Inc. The receipt will contain the owner’s contact information, the purpose of the temporary custody, a description of the object(s), and an established return date.

No member of UFHSA, Inc.’s staff may appraise any object(s) left in temporary custody. The established duration of a temporary custody agreement shall not exceed one year, and all activities regarding evaluation of any object(s) for acquisition shall be conducted in a timely manner.
Objects Found in the Collection

Many museums have objects that cannot be linked to any information in the records. These objects may have entered the collection at any time in the museum's history; they may have been gifts, purchases, loans, or objects left over from special events or educational demonstrations, or objects brought in by former staff members as office decorations. They may have even been utilitarian objects that by their age or manufacture have attained some historical or aesthetic value. No matter how they first came to the museum they are now undocumented items whose origins may or may not be resolved. If documentation is found then the object returns to its true status, whatever that may have been. If not, the object may properly considered a found in the collection item (FIC).

Most FICs are the product of the vagaries of past collecting practices and the lack of proper documentation and caretaking of the collection. These objects pose particular problems for museums. If the status of the objects remains unknown they may not be deaccessioned, because of a lack of proof the object was ever accessioned. Nor may they be discarded because they may actually be accessioned objects which belong to the state, in other cases the true owner may one day be discovered and come forth.

The value of having policies in place and establishing professional procedures to document and care for museum objects is never more evident than when dealing with these orphan objects. They may linger in storage for many years while their status is researched, taking up valuable storage space and costing the museum manpower and insurance dollars, while not being of much use to the museum.

Because this is such a widespread problem many states, including Florida, have passed legislation to establish the process by which the status of these objects can be resolved.

Florida State Statute 265.565 states: the Museum “may terminate a loan for unclaimed property in its possession by making 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.” In order to do this, the following procedures are necessary:

1. A notice shall be sent via certified mail to the last known address of the lender containing the following information: the date of notice of termination, the name of the lender, a description of the property sufficient in detail for ready identification, the beginning date of the loan, if known, the termination date of the loan, if applicable, the name and address of the appropriate museum official to be contacted regarding the loan, and a statement that within 90 days of the date of the notice of termination, the lender is required to remove the property from the museum or contact the designated official in the museum to preserve the lender’s interests in the property. If the lender does not reply within 90 days, the Museum may acquire title to the unclaimed property.

2. If the lender or appropriate party cannot be identified or found after a good faith effort, or if the Museum does not receive a signed return receipt within 30 days of a notice sent by certified mail as described above, the museum shall publish the notice of termination of loan containing all the information available to the museum at least twice, 60 or more days before the date of termination of the loan. If the lender is not found after the first and second publication, the Museum may acquire title to the unclaimed property.
apart, in a publication of general circulation in the county in which the museum is located and the county of the lender’s last known address, if known. If the lender or other party does not come forward, the Museum acquires title to the unclaimed property.

3. Any claimant that comes forward to claim an object(s) found in collection must prove ownership that exceeds any proof of ownership that can be offered by the Museum. The Museum will require any claimant to provide the following information in writing: a clear explanation of why the claimant believes he/she holds title to the object(s), with appropriate documentation, and a statement with supporting proof that he/she is the sole party at interest or is authorized to represent all parties at interest. If the claimant is able to provide sufficient proof of ownership, the museum will return the object(s) and fully document this process.

4. MUSEUM GAINING TITLE TO PROPERTY; CONDITIONS.—As of the effective date of this act, a museum acquires title to unclaimed property under any of the following circumstances:

5. (a) For property for which a museum provides notice to a lender in accordance with paragraph (5)(b) and a signed receipt is received, if the lender of the property does not contact the museum within 90 days after the date notice was received.

6. (b) For property for which notice by publication is made pursuant to paragraph (5)(c), if the lender or anyone claiming a legal interest in the property does not contact the museum within 90 days after the date of the second publication.

7. CONTRACTUAL OBLIGATIONS.—Notwithstanding the provisions of this act, a lender and museum can bind themselves to different loan provisions by written contract.

8. TITLE OF PROPERTY ACQUIRED FROM A MUSEUM.—A museum which acquires title to property under this act passes good title to another when transferring such property with the intent to pass title.

9. MUSEUM LIEN FOR EXPENSES OF EXPIRED LOANS.—As of the effective date of this act, a museum shall have a lien for expenses for reasonable care of loaned property unclaimed after the expiration date of the loan.

10. CONSERVATION OR DISPOSAL OF LOANED PROPERTY.—Unless there is a written loan agreement to the contrary, a museum may apply conservation measures to or dispose of a loaned property without a lender’s permission if:

(a) Immediate action is required to protect the property on loan or to protect other property in the custody of the museum, or:

(b) Because the property on loan has become a hazard to the health and safety of the public or the museum’s staff and:

1. The museum is unable to reach the lender at the lender’s last address of record, so that the museum and the lender can promptly agree upon a solution; or

2. The lender will not agree to the protective measures the museum recommends yet is unwilling or unable to terminate the loan and retrieve the property.

In the case of a lender who cannot be contacted in person, the museum will publish a notice of its intent to apply conservation measures or dispose of the property on loan in a publication of general circulation in the county in which the museum is located and the
county of the lender’s last known address, if known, and there is no response for 60 days. Such a notice shall also contain the lender’s name, the lender’s address, if known, the date of the loan, and the name, address, and telephone number of the appropriate museum office to be contacted for information regarding the property on loan.

If a museum applies conservation measures to or disposes of a property pursuant to subsection (10), the museum shall have a lien on the property and on the proceeds from any disposition thereof for the costs incurred by the museum, and the museum shall not be liable for injury to or loss of the property if:

The museum had a reasonable belief at the time the action was taken that the action was necessary to protect the property on loan or other property in the custody of the museum, or that the property on loan constituted a hazard to the health and safety of the public or the museum’s staff.

The museum exercised reasonable care in the choice and application of conservation measures.

Throughout the process of resolving an old loan, the museum must ensure it is operating under the most up to date version of the Florida State Statutes and is closely following all of the stipulations established by this legislation.
Introduction to
Care of the Collections

Museums have both a legal and an ethical obligation to provide proper care for their collections. Through the collections care policy the museum demonstrates its commitment to providing its collections with proper storage facilities, environmental monitoring and protection from agents of deterioration (incorrect temperature and humidity, light exposure, pests, fire, water and incorrect handling procedures) by means of a preventative conservation program. Preventative conservation refers to actions taken to ensure that any harm to the collections is avoided, blocked or mitigated.

Ideally every object in a museum’s collection will receive the same level of care, without the influence of its monetary value. Objects in a collection all have the same value - priceless - as they are all representations of our cultural heritage. In reality however, different types of objects in the collections are used in different ways. Some objects, particularly those in an Education Collection that are loaned to historic houses and are used to demonstrate life in early St. Augustine, may be handled or passed around to visitors, subjecting them to dangers that other collection items never encounter. The highest standards of care may be retained for Permanent Collection objects while a more relaxed approach can be used with objects clearly meant for demonstration. This by no means indicates less oversight, just an understanding that they may have a finite life, and some day break down or will be used up, while it is expected that Permanent Collections items will indeed be permanent.

One method of approach to this change in status is to deaccession the items approved for an education collection, but retain them to loan for demonstration purposes (these items would still be listed on loan agreement forms as a method of tracking their whereabouts). In this manner our commitment to the highest quality of care will remain in place for accessioned items, as will our endeavor to only exhibit authentic artifacts, while allowing us to remain responsive to requests for objects to educate the visitors to St. Augustine.

The following section describes the methods employed to care for all UFHSA, Inc. artifacts, objects, and documents and demonstrates our knowledge and use of professional practices.
Care of the Collections

By accessioning an object into its Permanent Collection, UFHSA, Inc. has assumed a legal obligation to provide ongoing care for the objects. UFHSA, Inc. is also responsible for the safety and condition of any objects that have entered UFHSA, Inc.’s premises as loans or temporary custody objects. It is, therefore, of utmost importance that UFHSA, Inc.’s staff is committed to the responsibility to care for and protect its collections, and carries out all actions necessary to promote proper care, preservation and stewardship of all objects in UFHSA, Inc.’s care. The sections that follow provide standards for how UFHSA, Inc. will store, protect and handle its objects, and complete all documentation necessary to manage the collections. (Note that throughout this section on “Care of the Collections” the word “object” is intended to include artifacts and documents.)

I. Object Care

Environmental Controls

Proper environmental control is one of the most important areas of the foundation of effective collections care. Fluctuations in temperature and humidity can cause great damage to objects over time. Therefore buildings used as museums must attempt to provide stable environmental conditions anywhere objects are placed, including storage and exhibition spaces. The temperature and humidity of areas where collections are stored or exhibited should be monitored daily. Records of environmental levels created by a hygrothermograph or other similar recording device shall be kept in perpetuity to track the temperature and humidity levels in all areas where Permanent Collection objects are kept. The proper temperature and humidity for museum objects shall be maintained to the best of a museum's ability. At the time this policy was created professional standards include temperatures of 70-75 degrees Fahrenheit and 50-55% Rh. The Collections Manager is responsible for keeping up with current literature on this subject, and bringing attention to any new changes that may lead to a better environment for the objects.

All objects in a museum, including those on loan from other institutions, will be kept in the proper environment, to the best of the museum's ability. UFHSA, Inc. must be assured that objects lent to other institutions will also be maintained at the proper environmental level according to the object's needs.

Pest Control

In Florida, pest control is always a challenge; however, UFHSA, Inc. must do all it can to prevent pests from contaminating the collections. Every object received by UFHSA, Inc. shall be inspected for infestation before it is placed in proximity to other objects. All storage areas must be kept clean and free of dust, dirt, food and drink, and a pest management specialist should be consulted as needed. Pest inspections will be carried out on a regular basis. The grounds of UFHSA, Inc. buildings used as museums must be examined to minimize pest infestations. Staff should be aware of the potential for pest problems, and be especially alert for any signs of pest activity. Any indication of pests should be reported immediately.
Security - Exhibitions
Large packages or bags that may conceal stolen objects are not allowed into exhibition areas. Bags over a certain size may be kept at the security desk (or similar area) and returned to the guests upon their departure from the exhibition.

Items that have the potential to harm objects in museum spaces are not allowed in the exhibition area. This includes all food and drinks (attention should be particularly paid to children in strollers who may be carrying drinks) chewing gum and the use of pens. Pencils should be kept at the security desk and offered to patrons seen using pens. Cameras without flash may be used in the exhibition area except in cases where they are not allowed due to loan agreement stipulations or copyright regulations.

Security - Storage Areas
Although the mission of UFHSA, Inc. and its collecting units require that collections are made available for study and educational purposes, physical access to collections space must be balanced against preservation and security concerns. Access to collections space shall be limited to the minimum number of staff whose official duties require frequent and regular access. Staff members who do not require such access should not receive access and/or keys to collections space. Additionally, unescorted access should only be granted to employees and staff who have an official institution credential issued on the basis of an appropriate and adjudicated background investigation. This includes affiliated staff such as interns, volunteers, contract staff, visiting researchers, etc. Any employee or affiliated staff that does not have an official institution credential issued on the basis of an appropriate and adjudicated background investigation should be escorted at all times when in collections space.

To the greatest degree possible, UFHSA, Inc. must provide a secure location for collections storage and to protect objects under its care from theft and vandalism. Only approved staff members such as the director, the collections manager or registrar, the curator and those working under their supervision, will be given access to storage areas. Approved staff members must provide daily routine checks of all storage areas in order to ensure the safety of the collection.

Industry regulations for storage rooms have been promulgated by The Cultural Properties Council of ASIS International, who has compiled “Suggested Practices for Museum Collections Space Security”. Their recommendations suggest: When electronic card readers are not used on storage room doors, and the only lock is a mechanical lock, single doors should be equipped with high security deadbolt locks and double doors should be equipped with high security drop bolt locks. Collections space keys should be kept in Security’s control and issued daily as needed to authorized staff. Doors leading to storage rooms must be locked at all times when not occupied, however brief that time may be. When a collections space door (not outfitted with an electronic card reader) is open for an extended period, a staff person should monitor the open door at all times to ensure that there is no unauthorized access. No doors are to be propped open unless a staff member is present to actively guard the area. All staff members must keep the exterior doors of the Museum locked and secured when not in use. Any workmen in museum spaces must be advised against propping open exterior doors for any reason.
No tour to the public or other activity will be conducted in secure areas without the knowledge and consent of the Director or Collections Manager. It should be understood that storage areas are protected from access by the public as a means against loss or damage; access is not to be used as perquisite to favored groups of the community. With the exception of visitors accompanied by the director or a curator, all visitors must be accompanied by a member of the collections staff. Exceptions to this policy may be made in limited circumstances. Due to space limitations, tours of greater than 10 people cannot normally be accommodated.

Inventory
Periodic inventories of UFHSA, Inc.’s entire collection must be conducted regularly. A partial inventory of the collection shall be conducted annually, resulting in the completion of a full inventory of the collection at least once every five years.

Object Handling
The Collections Manager will be responsible for providing detailed object handling training as needed. In general, visitors, untrained staff, volunteers or donors will not be allowed to handle objects in the Permanent Collections.

Packing and Shipping of Collection Objects
Any time an object is shipped to another institution, appropriate materials (those used in professional practices) must be used to ensure the object(s) has been packed securely. Every attempt should be made via packing to prevent the object(s) from harm during transport. The same or similar materials should be used in the return shipment as was used when the object was originally sent. A courier may accompany an object(s) to its destination as deemed necessary by the Collections Manager due to fragility, security or other concerns.

Access to the Collections
Government House Museum and other state-owned historic properties in St. Augustine managed by UF are public institutions. As such, every reasonable effort will be made to ensure the collection is accessible to students, faculty, researchers and the public. When a reasonable request to view an object(s) in the collection for study or research is made in advance, the Collections Manager may arrange for a supervised visit during normal museum hours. Each visitor will be instructed on object handling restrictions and general guidelines for visiting storage. In general, no visitors will be allowed to touch objects in the Permanent Collections or those loaned from another source. Staff will be present at all times to assist visitors.

It should be noted that a spirit of openness does not mean that every request for access to the collection will be granted. There may be reasons why access is denied, including, but not limited to: the request is made without appropriate advance notice and/or staff is not available to carry out the request; the object is restricted due to cultural sensitivities; is on exhibition, or otherwise not available; or in the opinion of the Collections Manager, the object requested is not in stable condition, and may be harmed by attempts to move or
view the object. Objects on loan from an individual or institution may not be available due to loan restrictions.

**Conservation**
Care of UFHSA, Inc.’s collection is rooted in preventive conservation. Preventive conservation is any passive measure, such as environmental control and proper object handling that prevents damage to the collections, or reduces the potential for damage. Engaging in effective preventive conservation minimizes the need for costly and time-consuming conservation treatments.

**Conservation Treatment**
As stewards of the state's collection we must take our obligation to care for the collections seriously. One of the best ways to do this is to attend to conservation problems before they get larger and more costly. Funds for conservation treatment should be included as a budget line item, so it is available as needed.

Conservation of any object in UFHSA, Inc.’s collection shall only be undertaken after the Collections Manager and/or Director select an appropriate conservator and approve treatment of the object(s). The term “appropriate conservator” includes only those with specific conservation training, who are registered with the American Institute for Conservation at the Professional Associate or Fellow level. Conservation priorities within the collections will be maintained based on the condition of each object and its importance to the collections. The priorities will be delineated as “Conservation Strongly Recommended,” “Minimal Conservation Recommended” and “No Conservation Recommended”. All records of conservation treatments will be kept in the object's documentary files.

**II. Documentation and Record Care**

In the museum industry an object's documentation is considered as valuable as is the object. One without the other is useless. Comprehensive documentation and record keeping for each permanent collection object is imperative to proper collections stewardship. The Collections Manager will retain all information that is pertinent to each object in the collection. All paperwork must be organized and kept in a secure location; electronic documentation must be backed up frequently and be easily retrievable.

**Documentary Files**
The Collections Manager is responsible for the documentary files that are kept for every accession made by UFHSA, Inc., whether by gift, purchase, bequest, trade or other method of acquisition. If the accession contained more than one object, each object would be recorded within the same file. Ideally the object file will contain the following information: a Condition Reports noting the condition of the object over time; a photograph of each object; provenance information; copyright/rights and reproduction information; any publication or catalog containing a listing of the object; other relevant notes, correspondence or documentation. In addition the following information is usually stored in an object’s documentary file.
Deed of Gift
The Deed of Gift (or its copy) is written evidence that shows that an offer of a gift was made to UFHSA, Inc., UFHSA, Inc. accepted and the object was physically moved to a property of UFHSA, Inc.* The Deed should state that there is no guarantee that the object will be exhibited. The Deed should also contain language stating the donor transfers without condition or restriction all right, title and interest free of restrictions or encumbrances in the tangible personal property listed as the object, and all rights associated with it to UFHSA, Inc., a non-profit corporation existing under the laws of the State of Florida, and the donor warrants he has the full power and authority to transfer the object to UFHSA, Inc. Further, the Donor certifies the object has not been exported from its country of origin in violation of the laws of that country in effect at the time of export, nor imported into the United States in violation of United States laws and treaties. Two original Deeds of Gift are created on archival paper; both are first signed by the donor and then by the collections manager. One original is kept in a separate archival file, the second is returned to the donor; a copy is sent to the University of Florida Foundation.

*Note, while a Deed of Gift is a useful form containing the relevant information related to a donation, a legal transfer of property can occur without this form. If a Deed has not been created the documentary file should contain evidence that an offer was made by the donor; that the museum (under prior management) or UFHSA, Inc., accepted the offer, and the object was delivered to a physical location belonging to the museum or UFHSA, Inc.

Condition Report
A detailed report of an object’s condition must be made by members of UFHSA, Inc.’s collections staff in order to track the condition of the object over time. A condition report should be completed for an object immediately after the object is accessioned into the collection. Condition reports must be updated frequently (i.e. every time an object is exhibited, loaned, or used for research) and should utilize standard terminology and degrees of overall condition as determined by the collections manager.

Provenance Information
This history of ownership shows that the object has clear title and there is no cause to believe the owner or seller does not have authority to make this transfer of title.

Correspondence
Information between the donor and UFHSA, Inc. is useful to show the donor's intent to make the donation. (See Deed of Gift above.)

Shipping Records
Information on the movement of permanent collections objects that have been received, sent out of the building on loan, for conservation treatment or any other valid reason, and returned to the museum. Such records may include Bills of Lading, IN and OUT receipts, or other related documentation.

Rights and Reproductions
Many of the objects in UFHSA, Inc.’s collection are not subject to copyright regulations as they are archaeological or historical in nature and are either not copyrighted or subject to expired copyright due to the age of the object(s). UFHSA, Inc. will adhere to all laws and
regulations regarding the right to reproduce images or likenesses of any object(s) in its collection. All objects in the Permanent Collections must be photographed for the collections records; these photographs will also be included in the object’s documentary file. These photographs will be deemed the property of UFHSA, Inc. Any request to use these images, or photograph any object(s) in the collections, will be subject to copyright and intellectual property laws, and must be approved by the collections manager. Approved requests may include, but are not limited to, students photographing an object(s) for research purposes, use of photographs for exhibition materials and use of images in an online collections archive.

III. Other Responsibilities of the Collections Manager

The collections manager is also responsible for tracking the location of all objects. UFHSA, Inc. staff must be able to locate each of the objects in the collection at any given time. In order to make this possible, the location of each object must be recorded and stored in the collections database. A Location Change Log (or other device to note changes in object locations) must be kept in storage rooms to note all location changes made to an object, and the staff must be diligent in their recording procedures. The following information should be recorded in the log: accession number of the object, a brief description of the object, the original location of the object, the new location the object was moved to, the date of the move and the initials of the staff member who moved the object.
Introduction to Deaccessioning

Deaccessioning is the process used to permanently remove an object from a museum’s collections; however it is not a mechanical process, but rather one that is a combination of intelligent selection and thoughtful pruning. Deaccessioning does not include disposal of the object; deaccessed objects may be disposed of in an appropriate manner (such as sale, transfer, exchange or reclassification to an Educational Collection). Controversies concerning museum deaccessioning have resulted from cases in which the proceeds from sales of deaccessed objects were used inappropriately. Deaccessions have sometimes been considered to be a violation of public trust; donors have a right to expect that the objects they have given to a museum will be held for a long period of time. It is important therefore that all transactions of this nature are done using transparent methods and judicious selections. The AAM Code of Ethics for Museums specifically states that a museum must ensure that its collections support its mission; that acquisitions, deaccessions and loan activities are conducted in a manner that respects protection and preservation of natural and cultural resources and discourages illicit trade in such materials.

Deaccessioning is part of the proper exercise of collections stewardship. Using museum resources to maintain inappropriate objects can be an abrogation of the public trust. Maintaining elements that do not belong in the museum (in the case of UFHSA, Inc. those might include such things as reproductions other than those designated as education collection objects, or modern objects) diverts resources from the care of the objects that are within our collecting scope. Deaccessioning improves the collections when it is undertaken in order to maintain the integrity of the collections that UFHSA, Inc. holds in trust for the benefit of the public.
Deaccessioning

The decision to deaccession an object is a serious one, and should be thoughtfully considered and carefully conducted. Deaccessioning should never reflect popular trends, the personal tastes of UFHSA, Inc. staff or trustees, or the perceived market value of an object(s), but should always relate to UFHSA, Inc.’s established policies and long-term goals. As stated in Florida State Statute 265.706 (3) “[It] may be determined from time to time that an object in its custody and owned by the state has no further use or value for the research, exhibit, or educational programs, or that such an object will receive more appropriate maintenance and preservation by another agency, institution, or organization”…the museum may loan, exchange, sell, or otherwise transfer ownership and custody of such object to another agency, institution, or organization for the purpose of ensuring the continued maintenance and preservation of such object, or for the purpose of acquiring another object that better serves the interests of the state and is more appropriate for promoting knowledge and appreciation of Florida history and the programs of the institution.

Further instructions are provided in Florida State Statute 267.1735 (6) “the University of Florida may exchange, sell, or otherwise transfer any artifact, document, equipment, and other form of tangible personal property if its direct-support organization recommends such exchange, sale, or transfer to the president of the university and if it is determined that the object is no longer appropriate for the purpose of advancing historic preservation. However, any artifacts, documents, or other forms of tangible personal property that have intrinsic historical or archaeological value relating to the history, government, or culture of the state may not be exchanged, sold, or otherwise transferred without prior authorization from the Department of State.”

Deaccessioning must be conducted transparently in accordance with the criteria named in the statute named above, allowing historical objects to be removed from permanent collections records. This policy works to uphold this law and reflect the professional museum standards established by the American Alliance of Museums in order to promote responsible deaccessioning by a museum.

I. Criteria for Deaccessioning

UFHSA, Inc. retains the right to deaccession an object(s) if:

a. The object(s) falls outside the scope of the collection or is no longer consistent with UFHSA, Inc.’s mission.

b. The condition of the object(s) has deteriorated beyond reasonable repair, or the object(s) poses harm to the health and safety of staff/visitors and/or the preservation of other objects in the collection.

c. The authenticity of the object(s) is determined, via consultation and/or expert opinion, to be false, misattributed or fraudulent.

d. The object(s) is a duplicate, causing unnecessary repetition in UFHSA, Inc.’s collection.

e. UFHSA, Inc.’s possession of the object(s) is determined to be inconsistent with applicable law. This may include objects that are in violation of the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and
Transfer or Ownership of Cultural Property, are considered Nazi-era war loot, require repatriation under legislation such as the Native American Graves and Repatriation Act (NAGPRA).

f. UFHSA, Inc. can no longer care for, preserve, or interpret the object(s) responsibly.

II. Deaccessioning Procedure

Deaccessioning should always be conducted above board and in the open. Close adherence to the following deaccessioning procedure is necessary in order to proceed ethically and legally, and prevent violation of the public trust:

a. With good cause, a recommendation is made by the Board of Directors of UFHSA, Inc. in favor of the deaccession of an object or group of objects.

b. UFHSA, Inc. must establish clear and unrestricted legal title to the object(s) being considered for deaccessioning. The collections manager must consult its records and appropriate documents to ensure the following:
   i. The object(s) has been in the permanent collection for at least one year.
   ii. The object(s) is free of donor restrictions or other legally binding restrictions that may prohibit deaccessioning.
   iii. Legal ownership of the object(s) has clearly passed to UFHSA, Inc.

c. Criteria for deaccessioning must be met and clearly articulated in writing by UFHSA, Inc.

d. If the object(s) was donated to UFHSA, Inc., an attempt has been made to notify the donor of potential deaccessioning as a professional courtesy.

e. A method of disposal is recommended.

f. The appropriate authority approves the deaccession, and the established method of disposal is carried out.

g. All documentation related to the object(s) and its deaccession, including photography, original records and related communication, justification for deaccessioning and information regarding the final disposition of the object is permanently retained by UFHSA, Inc.

III. Methods of Disposal

UFHSA, Inc.’s preferred method of disposal shall be transfer, exchange, sale to another public institution or transfer to UFHSA, Inc.’s Education Collection. Priority shall be given to other organizations and institutions within the UFHSA, Inc., the University of Florida and its organizations and institutions, and other state-funded public institutions.

Any object(s) deaccessioned as a result of legal recourse must be disposed of in accordance with appropriate legal mandate.

In addition, if the authenticity of an object(s) is determined to be false or fraudulent in any way, the method of disposal should prevent the object(s) from reentering the market.

If UFHSA, Inc. maintains an Education Collection of non-accessioned objects for historical demonstration or loan to other historic properties in St. Augustine for authentic interpretation of
a particular historical period, a deaccessioned object(s) from the permanent collection may be transferred to that collection. Objects in the Education Collection are still the property of UFHSA, Inc. (although no longer considered part of the Permanent Collections) and as such, will require some oversight, such as loan agreements when lent to other institutions.

In order to discourage illegal trafficking of archaeological material, UFHSA, Inc. will not sell any object(s) recovered from an archaeological site.

Secondary modes of disposal include open sale of an object(s) through public auction and destruction. Destruction is understood as a last resort.

IV. Use of Proceeds

In accordance with Florida State Statute 265.706(5), proceeds from the sale of collections “shall be used exclusively for the acquisition of additional historical and archaeological objects or the preservation and maintenance of any such object.” Preservation and maintenance is understood to include conservation treatment for objects in the collection and any materials specifically used for proper care of objects in the collection.

Object(s) acquired by exchange, or via proceeds from the sale of a donated object(s) shall be credited to the donor of the original object(s).

No employee, representative or agent of UFHSA, Inc. or the University of Florida shall receive a commission, fee, or financial benefit in connection with the sale or exchange of an object(s), nor may he or she be a business associate of any individual, firm, or organization involved in the sale or exchange. UFHSA, Inc. staff and trustees are not permitted to participate in the public sale of any deaccessioned object(s), and cannot acquire any object(s) that has been deaccessioned from the UFHSA, Inc.’s collections, regardless of the method by which it was disposed.
Insurance

Although the prevention of loss and damage to the collection is always preferable to compensation, UFHSA, Inc. will maintain insurance to provide appropriate funds to restore or replace objects in the collection should they be lost or damaged.

UFHSA, Inc.’s collection is state-owned; as a result, UFHSA, Inc. will adopt the State of Florida Fine Art (Indoor & Outdoor) Insurance policy, which is purchased and administered by the Department of Management Services, Division of State Purchasing. The provisions of this policy are subject to change, and should be consulted directly in the event of loss or damage to insured property. Instructions for reporting an insurance claim can be found online, and should be completed in a timely manner.
CONCLUSION

UFHSA, Inc.’s Collections Management Policy serves as an important foundational document that supports collections management practices that are consistent with its institutional mission, and sets the stage for accreditation by the American Alliance of Museums (AAM). When it is implemented effectively, the CMP will not only ensure that UFHSA, Inc. acts ethically and legally, but will provide opportunities to educate members of the public about collections management and museum operations. In fact, because the UFHSA, Inc. is charged by the State of Florida with meeting the needs of St. Augustine and the state through educational internships and practicums, UFHSA, Inc. may provide ample opportunities to train students in collections management practices. The CMP can be utilized as a training document for interns and volunteers who become involved with UFHSA, Inc.’s collections, providing students and members of the public with information about museum standards and ethics that will inform the practical experience they gain in collections management.

In addition to its applicability to the mission of UFHSA, Inc., the CMP lays the groundwork for accreditation by AAM. Although the CMP is just one of several Core Documents required by AAM for accreditation, it sets the tone for the other policies that UFHSA, Inc. will need to develop. For example, the section of the CMP on collections-related ethics may provide a springboard for staff to consider what museum ethics means to UFHSA, Inc. and how it can formulate an Institutional Code of Ethics that addresses a wide scope of museum practices. In turn, the criteria for deaccessioning provided in the CMP may inform elements of UFHSA, Inc.’s Strategic Institutional Plan, which could involve re-evaluating the relevance of certain objects in the collection to UFHSA, Inc.’s mission, and preparing for their transfer or sale as necessary. In this way, the CMP becomes more than just a document required by AAM, but an expression of ideas about the role collections management plays in daily operations and its relationship to other facets of museum practice.

It is also important to note that UFHSA, Inc. cannot assume this 2014 version of the CMP will be perfectly applicable with UFHSA, Inc.’s organizational structure and mission far into the future. This document should be updated and revised whenever appropriate to uphold the mission and educational function of UFHSA, Inc. In order for the CMP to remain relevant it should be treated as a living document that evolves with UFHSA, Inc. as it changes over time.
Appendix A

Glossary

**Accession** (1) An object acquired by a museum as part of its Permanent Collections; (2) the act of recording/processing an addition to the Permanent Collections; (3) one or more objects acquired at one time from one source constitution a single transaction between the museum and a source or the transaction itself; (4) accessioning is the formal process used to accept and record an item as a collection object.

**American Alliance of Museums (AAM)**, formerly the **American Association of Museums**
A non-profit association founded in 1906, to help develop standards and best practices, gather and share knowledge, and advocate on issues of concern to the museum community. AAM represents the entire scope of museums and professionals and nonpaid staff who work for and with museums. In the United States AAM grants accreditation to museums that achieve and maintain a high level of ethical and professional standards.

**Climate Control** The ability to adjust and regulate the temperature and relative humidity of a particular environment.

**Condition Report** An accurate and informative account of an object’s state of preservation at a particular moment in time; it provides a description of the nature, location and extent of any defects, written in a clear consistent manner.

**Curatorial Files** Research files maintained by the curator(s) with references to similar objects, containing historical information and exhibit plans and designs.

**Deed of Gift** A contract that transfers ownership of an object or objects from a donor to an institution, which includes all conditions of the gift. Note, a deed of gift is not necessary for transfer of title to take place however it is the preferred form that contains all relevant information authorizing the transfer.

**Deaccession** (1) An object that has been removed permanently from the museum’s collection. (2) Formal removal of accessioned objects from the museum’s permanent collection. Deaccessioning does not include disposal of the object; that is a separate action.

**Documentary Files** Archival, primary source documents and correspondence relating to each object in the collection and its acquisition; legal documents associated with the accession such as the bill of sale or deed of gift, correspondence about the delivery and transportation of objects, photographs, valuation and appraisal records, condition reports, exhibition and loan histories, copyright information and deaccession information. Documentary files are maintained and safeguarded by the Collections Manager; an object and its documents are considered to be equal components of the accession.

**Education Collection** Comprised of artifacts, objects reproduction items and documents not authentic to St. Augustine and St. John’s County but appropriate for use in interpretation of the state-owned historic properties here managed by the University of Florida.
**Museum Collections Manager (or Registrar)** Directly oversees the storage, care, documentation and use of the collections. The Collections Manager reports to the Director, and has the authority to sign approved Deeds of Gift, develop procedures and make day-to-day decisions based on established professional practices, concerning the management of the collections. The Collections Manager advises the Director on matters related to the collection.

**Museum Curator** Reports to the Director, manages the development of exhibitions, whether loaned from other institutions or organized from the museum's collection; actively seeks out objects to acquire that will enhance the existing collections, and assists the Director in decisions concerning the scope of the Museum’s collection, acquisitions, loans and deaccessions.

**Museum Director** Manages the operations of the museum function. The Director is responsible for supervising the implementation of the Collections Management Policy, and is authorized to make decisions about the museum’s collections. The Director may delegate responsibility for managing elements of the collections to appropriate staff members.

**Permanent Collection** Objects that have been accessioned; comprised of artifacts, objects and documents authentic to St. Augustine and St. John’s County.

**Thermohygrometer (or Hygrothermograph)** An instrument that measures and records temperature and relative humidity changes.
## Appendix B
Sample Museum Forms

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<td>62</td>
</tr>
<tr>
<td>Receipt for Outgoing Objects</td>
<td>63</td>
</tr>
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UFHSA, INC.
CONDITION REPORT
Painting

Inventory Number_________________________ Date____________________

Artist/Title/Description_____________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Media___________________________________________________________

Dimensions______________________________________Frame________

Examiner___________________________________________________________

Defect
I. SUPPORT
( ) Slack___________________________
( ) Buckling________________________
( ) Puncture/Tear_____________________
( ) Breaks/Splits_______________________
( ) Warp___________________________
( ) Draw___________________________
( ) Other___________________________

II. GROUND AND PAINT LAYERS/SURFACE COATING
( ) Abrasion____________________________________________
( ) Accretion___________________________________________
( ) Blister____________________________________________
( ) Bloom____________________________________________
( ) Chalking___________________________________________
( ) Cleavage___________________________________________
( ) Crackle____________________________________________
( ) Cracks____________________________________________
( ) Cupping___________________________________________
( ) Dent____________________________________________
( ) Discoloration______________________________________
( ) Flaking____________________________________________
( ) Loss______________________________________________
( ) Stretcher crease____________________________________
( ) Other_____________________________________________
### Defect

#### III. LINER

<table>
<thead>
<tr>
<th>Defect</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soiled</td>
<td></td>
</tr>
<tr>
<td>Tear</td>
<td></td>
</tr>
<tr>
<td>Losses</td>
<td></td>
</tr>
<tr>
<td>Disjointed miters</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

#### IV. FRAME

<table>
<thead>
<tr>
<th>Defect</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meters loose</td>
<td></td>
</tr>
<tr>
<td>Wires and screws attached</td>
<td></td>
</tr>
<tr>
<td>Chipped</td>
<td></td>
</tr>
<tr>
<td>Cracked</td>
<td></td>
</tr>
<tr>
<td>Keys missing</td>
<td></td>
</tr>
<tr>
<td>Loose pieces</td>
<td></td>
</tr>
<tr>
<td>Losses</td>
<td></td>
</tr>
<tr>
<td>Gesso or finish flaking</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

Comments:

__________________________
__________________________
__________________________
__________________________
__________________________
__________________________

Diagram
UFHSA, Inc.
CONDITION REPORT
Sculpture

Inventory Number ______________________  Date___________________

Artist/Title/Description ____________________________________________________

Media __________________________________________________________________

Dimensions _______________________________  Base _________________________

Examiner _______________________________________________________________

Surface ___ gilded  ___painted  ___varnished  ___waxed  ___other_________________

Abrasions ______________________________________________________________

Accretion _______________________________________________________________

Broken _________________________________________________________________

Dent ___________________________________________________________________

Discoloration ___________________________________________________________

Flaking _________________________________________________________________

Lifting/Split _____________________________________________________________

Losses __________________________________________________________________

Missing Part _____________________________________________________________

Repair __________________________________________________________________

Rust/Corrosion ___________________________________________________________

Salt Incrustation __________________________________________________________

Scratch _________________________________________________________________

Soil/Grime ______________________________________________________________

Stain ___________________________________________________________________

Weakness _______________________________________________________________

Worn ___________________________________________________________________
UFHSA, INC.
Deaccession Record

Object Description: (artist, dates, title, materials and dimensions)
_____________________________________________________________________
_____________________________________________________________________

Accession Number: _______________

Donor Name: ___________________________________________________________

Notified: ( ) Yes ( ) No _________________________________________________

Date of Acquisition: __________________________________________________________________

Reason for Deaccession: __________________________________________________________________

Estimate of Current Value: __________________________________________________________________

Method of Disposal: ( ) Sale ( ) Donation ( ) Transfer ( ) Destruction
( ) Other: __________________________________________________________________

Approved by Director: ____________________________ Date: ____________

Curator: ____________________________ Date: ____________

Presented to the Board of Directors: ( ) Yes ( ) No ( ) N/A Date: ____________

Disposal Information: __________________________________________________________________

Sale Proceeds: ____________________________

Funds Used to Purchase: ____________________________
UFHSA, Inc.
Deed of Gift

Date:

Name:

Address:

Description of object(s):

Donor hereby transfers and assigns without condition or restriction all right, title and interest free of restrictions or encumbrances in the tangible personal property listed above (the “Object”), and all rights (including trademarks and copyrights) associated with it (the “Rights”) to the XXX Museum of Art, a non-profit corporation existing under the laws of the State of Florida, for use and Donor warrants and represents that Donor has the full power and authority to transfer the Object to the XXX Museum of Art.

Donor certifies that to the best of the Donor’s knowledge, the Object has not been exported from its country of origin in violation of the Laws of that country in effect at the time of export, nor imported into the United States in violation of United States laws and treaties. The museum will not acquire any archeological or ancient work of art unless research indicates that the work left its country of modern discovery either before 1970, or legally after 1970.

This deed of gift represents an agreement between the XXX Museum of Art and the donor(s) named on the face hereof. Any variation in the terms noted must be in writing on the face of this form and approved in writing by both parties.

Donor(s) give permission to use said object(s) and/or photograph(s) or other reproductions of it(them) for all standard museum purposes including, but not limited to, exhibition, publicity, outgoing loans and educational endeavors in all media by any means or method now known or hereafter invented.

continued on reverse
Gifts to the XXX Museum are deductible from taxable income in accordance with the provisions of Federal income tax law. However, Museum employees cannot, in their official capacity, give appraisals for the purpose of establishing the tax deductible value of donated items. Evaluations must be secured by the donor at his/her/their expense.

The donor(s) received no goods or services in consideration of this gift.

Limited gallery space and the policy of changing exhibitions do not allow the Museum to promise the permanent exhibition of any object.

Please state requested credit line for gift: ______________________________________

Donor__________________________________  Date____________________

Donor__________________________________  Date____________________

Accepted for the XXX Museum of Art

by___________________________________  Date____________________

Title___________________________________
XXX Museum

Partial Interest Deed of Gift

I hereby give, assign and transfer to the XXX Museum (hereafter known as “The Museum”), a non-profit corporation existing under the laws of the State of Florida, an undivided _____% right, title and interest, together with an equal percentage of copyright and associated interests which I may have, in the following work(s) as an absolute and unrestricted gift. I warrant and represent that I have the full power and authority to make this partial gift:

<table>
<thead>
<tr>
<th>Title of Work</th>
<th>Artist</th>
<th>Date</th>
<th>Dimensions</th>
</tr>
</thead>
</table>

I certify that to the best of my knowledge, the object(s) has not been exported from the country of origin in violation of the Laws of that country in effect at the time of export, nor imported into the United States in violation of United States laws and treaties.

This gift shall be identified to the public and in the permanent records of the Museum as:

Gift of: _______________________________________________________________

By virtue of this the Museum is now the owner of an undivided _____% interest in the property, and the Museum shall be entitled to possession, dominion and control of these works of art for that number of months during each calendar year which the interest owned by the Museum bears to the entire interest, and during the remainder of the year I shall be entitled to the possession, dominion of these works of art.

I intend to give further fractional interests in these works of art from time to time with the expectation that the Museum will eventually be the sole owner, it being my intention that the remaining interest in these works of art shall pass to the Museum through lifetime gifts or through a bequest. In the event my Will should fail to make a specific provision to this effect, I charge my executors and heirs to take such steps as necessary to complete this gift.

When the works of art are in my possession, I will carry insurance in an amount sufficient to protect me and the Museum, an additional insured, from loss or damage to the works of art, and will cause the insurer to furnish the Museum with evidence of such insurance. When the work of art are in the museum’s possession, the Museum will provide insurance in an amount sufficient to protect me, an additional insured, and the Museum against physical loss or damage to the work of art under its Fine Arts Insurance Policy.

Further, the cost of packing and delivering these works of art to me or to the Museum shall be paid by me.

I understand the Museum will not sell or partition its partial interest without my consent, and I agree I will not sell or partition my partial interest without the Museum’s consent.

Continued on reverse
Gifts to the XXX Museum are deductible from taxable income in accordance with the provisions of Federal income tax law. However, Museum employees cannot, in their official capacity, give appraisals for the purpose of establishing the tax deductible value of donated items. Evaluations must be secured by the donor at his/her expense.

The donor(s) received no goods or services in consideration of this gift.

Limited gallery space and the policy of changing exhibitions do not allow the Museum to promise the permanent exhibition of any object.

Donor: ___________________________ Date: ___________________________

Donor: ___________________________ Date: ___________________________

ACCEPTED:

By: ___________________________ Date: ___________________________

Title: ___________________________
UFHSA, INC.
INCOMING LOAN AGREEMENT

Receipt No. ________

Loan agreement between The UFHSA, Inc. Government House Museum (herein called the “Museum”) acting for and on behalf of the Direct Service Organization (DSO) and

Lender: _________________________________________________________________
(herein called the “Lender”)
Address: ________________________________________________________________

Contact Name:_________________________ Position: ___________________________
Telephone: ________________Fax: _________________Email: ____________________

Purpose of Loan:  _________________________________________________________

Exhibition:  ______________________________________________________________

Exhibition Dates:  _________________________________________________________

Loan Period:  _____________________________________________________________

<table>
<thead>
<tr>
<th>Accession Number</th>
<th>Description</th>
<th>Insurance Value</th>
</tr>
</thead>
</table>

If description requires additional attachments, check here and attach list _____

If object(s) will require courier check appropriate spaces; please note, courier requests must be made at signing of agreement. ___ ride on truck ___ present at unpacking
___ present at installation ___ present at packing. Approx. number of night’s stay ______

Please note any special installation requirements e.g. pedestal, vitrine, especially low light:

If photography of objects is available please note type:
___ slide ___ transparency ___ color photograph ___ b&w photograph ___ digital file

Exact form of lender’s name/credit for exhibition labels and/or catalogue: ____________

THIS AGREEMENT IS SUBJECT TO THE FOLLOWING TERMS AND CONDITIONS:
TERMS AND CONDITIONS GOVERNING THE ACCEPTANCE OF LOANS

CARE AND HANDLING:
1. The Museum will exercise the same care with respect to loans as it does in the handling and safe keeping of property of its own.

2. Objects may be withdrawn from exhibit at any time by the Director of the Museum.

3. Evidence of damage at the time of receipt or while in the Museum’s custody will be reported immediately to the Lender by telephone and/or facsimile and subsequently in writing.

4. No alteration, restoration or repair will be undertaken without the written authorization of the Lender.

DESIGN AND INSTALLATION:
5. The Museum will design and install the exhibition in accordance with accepted museum standards and will be responsible for exhibition furniture and mounts. Special requirements for objects must be noted on front page.

6. The Museum will provide ____ copies of exhibition catalogue. Additional copies of the catalogue for sale in Museum gift shop may be purchased from Museum.

INSURANCE

7. Unless the Lender expressly elects to maintain his own insurance coverage, the Museum will insure this loan nail-to-nail under its fine arts insurance policy for the amount indicated in this loan agreement, against all risk of physical loss or damage from any external cause while in transit and on location during the period of the loan. In the absence of an agreed value, the objects shall be insured for fair market value at the time of loss. The policy referred to contains the usual exclusions of loss or damage due to such causes as wear and tear, gradual deterioration, insects, vermin, inherent vice, war, hostilities including terrorist acts, insurrection, nuclear reaction or radiation, radioactive contamination and for damages due to or resulting from any repairing, restoration or retouching process.

8. If a work which has been industrially fabricated is damaged, and it can be repaired or replaced to the artist’s specifications the Museum’s liability shall be limited to the cost of such replacement.

9. The amount payable by insurance secured in accordance with this loan agreement is the sole recovery available to the Lender from the Museum in the event of loss or damage.

10. If Lender elects to maintain his own insurance, the Museum must be supplied with a Certificate of Insurance prior to the shipment of the objects lent, naming the Museum for and on behalf of its Board of Directors as additional insureds or waiving subrogation against same.
REPRODUCTIONS

11. The Lender will provide adequate photography of the exhibition objects to be used for publicity purposes.

12. Should additional photography be required the objects lent may be photographed or reproduced by the Museum for educational, catalogue and publicity purposes unless specified in writing.

RECLAMATION

13. Unless the Museum is notified in writing to the contrary, loans will be returned to the same location from which they were received. If the legal ownership of any of the objects should change during the period of this loan the new owner will be required to establish his legal right to receive the work, following the close of the exhibition, by proof satisfactory to the Museum. No object shall be withdrawn from the exhibition due solely to change of ownership. If the address of the new owner should be of much greater distance than the locality from which the loan was originally scheduled to be shipped, the new owner will be required to pay any difference in the charges for the delivery of the work.

14. Should the Lender require the return of any object during the exhibition period, good cause must be established in writing to the Museum and Lender shall be responsible for any return shipment expenses.

MISCELLANEOUS PROVISIONS

15. This agreement constitutes the entire understanding of the parties. Any change, modification of the terms of this agreement shall be by mutual assent of both parties.

16. Lender warrants that: he is the owner or authorized possessor of the objects described herein with authority to execute this agreement; that the objects have not been previously subject to copyright, or if the objects have been copyrighted, no actions herein contemplated by the Museum will infringe the copyright.

17. The Museum reserves the right to cancel this agreement for good cause at any time and will make every effort to give reasonable notice thereof.

18. This loan agreement shall be construed in accordance with the laws of the State of Florida. Venue for any litigation arising hereunder shall lie with the appropriate court in and for County, Florida.
19. This agreement is not binding until executed by all parties. I have read and agree to the conditions as stated above and on the reverse:

Lender: ______________________________________ Date: __________________

________________________________________
Title

Borrower: The UFHSA, Inc., Government House Museum

By: ___________________________ Date: __________________

________________________________________
Title

By: ___________________________ Date: __________________

________________________________________
Title
OUTGOING LOAN AGREEMENT

Loan agreement between Lender: _________________________________

and Borrower: ________________________________________________

Address: _______________________________________________________

Telephone: ______________ Facsimile: ______________ Email: __________

In accordance with the conditions set out in this agreement, the objects listed below are borrowed for the following purpose only:

________________________________________________________________________

Loan period: ________________________________________________________

Exhibition dates:_______________________________________________________

Accession number Description Insurance Value__________

If description requires additional attachments, check here and attach list ______

______________________________________________________________

Credit line for exhibition label and catalogue: ______________________________

________________________________________________________________________

Special requirements for installation and handling: _______________________

________________________________________________________________________

THIS AGREEMENT IS SUBJECT TO THE FOLLOWING TERMS AND CONDITIONS
TERMS AND CONDITIONS GOVERNING LOANS

CARE AND HANDLING

1. This loan is contingent upon the receipt and approval of an AAM Facility Report (or similarly thorough facility report).

2. Objects borrowed shall be given appropriate care at all times to insure against loss, damage, or deterioration. The borrower agrees to meet the special requirements for installation and handling as noted in this agreement (if any).

3. Upon receipt and prior to the return if the objects, the Borrower must make a written record of condition. If damage or loss is discovered, the Museum Registrar is to be notified immediately, followed by a full written report within two (2) business days, including photographs.

4. No object shall be unframed, removed from mats, mounts or bases, cleaned repaired, retouched, or altered in any way whatsoever except with the express written permission of the Museum.

5. Objects must be maintained in a building equipped to protect them from fire, smoke, or flood damage; under 24 hour security; and maintained in temperatures of 70 degrees Fahrenheit (+/- 5 degrees) and humidity of 50-55% Rh. Objects must be protected from excessive light, proximity to heat sources, and from insects, vermin or other environmental hazards.

6. Objects must be handled only by experienced personnel and be secured from damage and theft by appropriate means. All objects are to be secured fastened to walls, baffles, or bases, or exhibited in locked cases.

TRANSPORTATION AND PACKING

7. Transportation and packing shall be done by safe methods approved in advance by the Museum. In most cases commercial shippers specializing in art moving with two drivers, environmental controls, air-ride suspension in vehicles and a left gate, will be required. Should damage occur in transit, all packaging materials should be saved for inspection.

8. Unpacking and repacking must be done by experienced personnel. Repacking must be done with the same or similar materials or boxes, and by the same methods as the objects were received. Any additional instructions will be followed.
INSURANCE

9. Each object shall be insured at Borrower’s expense for the benefit of the Museum against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. Borrower is responsible for “nail-to-nail” insurance coverage on each object for the value stated in this agreement. No object shall be released without a valid Certificate of Insurance from the Borrower naming the Museum as an Additional Insured. If Borrower fails to secure and maintain said insurance, Borrower will nevertheless be required to respond financially in case of loss or damage as if said insurance were in effect.

10. Insurance values may be reviewed periodically and the museum reserves the right to increase the coverage.

CREDIT AND REPRODUCTIONS

11. Each object shall be labeled and properly credited in any publication.

12. Borrower may not reproduce the objects in any medium, including photographs, nor may such object be subject to technical examination, without the prior written permission of the Museum.

COSTS

13. Unless otherwise noted, packing, transportation, customs, insurance courier expenses and other loan-related costs shall be borne by the Borrower.

RECLAMATION

14. Objects lent must be returned to the Museum in a satisfactory condition by the stated termination date of this loan. Any extension of the loan period must be approved in writing by the Director of the Museum and covered by parallel extension of the insurance coverage.

15. The Museum reserves the right to recall the objects from loan on short notice, with good cause, if necessary.

16. The Museum reserves the right to cancel this loan for good cause at any time, and will make every effort to give reasonable notice thereof.
MISCELLANEOUS PROVISIONS

17. Borrower acknowledges that any copyright on any of the objects lent is reserved to the Museum or other copyright holder as designated thereon. Borrower agrees that it will make no reproduction, derivative work, or other use of the copyrighted objects which will impair or infringe on such copyright. Borrower agrees to obtain written permission from the Museum prior to making any reproduction of or derivative work using the objects lent.

18. In the event of conflict between this agreement and any forms of the Borrower, the terms of this agreement shall be controlling.

19. This agreement constitutes the entire understanding of the parties and it shall be the responsibility of the Borrower to renegotiate with the Museum for the extension of the loan period specified in the agreement, or for any change or modification of the terms of this loan agreement.

20. This loan agreement shall be construed in accordance with the Laws of the State of . Venue for any litigation arising hereunder shall lie with the appropriate court in and for County.

21. This agreement is not binding until executed by all parties.

I have read and agree to the conditions above:

BORROWER: ________________________________ Date: ____________

__________________________________________
Title

LENDER: ________________________________ Date: ____________

__________________________________________
Title
### University of Florida Historic St. Augustine, Inc.

**Receipt for Incoming Objects**

| TO: | ____________________________________________________________________________ |
| --- | ____________________________________________________________________________ |
| STREET: | ____________________________________________________________________________ |
| CITY, STATE, ZIP: | ____________________________________________________________________________ |
| CONTACT: | ____________________________________________________________________________ |
| FOR: | ____________________________________________________________________________ |

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The above named objects have been received in good condition unless otherwise noted

Received by: ___________________________ Date: ________________

Print name______________________________

Title: ________________________________

Institution: __________________________

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University of Florida Historic St. Augustine, Inc.  
Receipt for Outgoing Objects

TO: __________________________________________________

STREET: _____________________________________________

CITY, STATE, ZIP: _____________________________________

CONTACT: ___________________________________________

FOR: _________________________________________________

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Received by: ________________________________ Date: ________________

Print Name: ________________________________ Title: ________________

Institution: ________________________________