Collection Management Policy

The Prince Rogers Nelson Paisley Park Museum

Minneapolis, Minnesota

December 7, 2011
1. Introduction
   - Mission Statement
   - Vision Statement
   - Purpose
2. Statement of Authority
3. Definition of Collections
4. Collecting Plan
5. Ethical Considerations
6. Collection Management Activity
   - Documentation
   - Acquisition
   - Accessions & Deaccessioning
7. Loans
8. Care & Maintenance
   - Environmental Conditions
   - Exhibition & Storage
   - Access
   - Usage
   - Security
9. Risk Management
   - Insurance
   - Pest Control
   - Disaster Planning
10. Monitoring, Revising, & Compliance
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

Introduction

Mission Statement

The Mission of the Prince Rogers Nelson Paisley Park Museum located at Paisley Park Records in Minneapolis, Minnesota is to educate visitors, fans, and scholars around the world about the history and significance of the music created by Prince and the artists of Paisley Park Records. The collection is based on the personal collections of those connected to Paisley Park Records—therefore, the museum works to collect, preserve, and exhibit the history and current efforts of Prince and Paisley Park Records.

Vision Statement

The Vision of the Prince Rogers Nelson Paisley Park Museum is to create a meaningful, interactive, and exploratory experience for visitors. By opening the doors of Paisley Park Records to the public, people from around the world will be able to view the creative and ingenious works of Prince and the artists of Paisley Park Records.

Purpose of Collection Management Policy

The Collection Management Policy (the Policy) is intended to document the basic policies that guide the development and care of the Museum’s extensive collection. The collection contains art in a variety of mediums—musical, photography, wardrobe, audiovisual, recording studio equipment, and musical instruments—therefore, the Policy consists of professional museum standards for the care of an eclectic collection. The Policy outlines the procedures for maintaining and preserving all Museum objects.

Through this Collection Management Policy, the Museum ensures that:

- its collections are accounted for and documented;
- its collections are protected, secure, cared for, and preserved;
- acquisitions, deaccessioning, and loans of works in the collections are conducted in a professional manner, consistent with the Museum’s mission, complies with the law, and reflects the highest ethical standards;
- disposal of works from the collection through sale, exchange, or other means is for the advancement of the Museum’s mission and the sales are not used for financial gain;
- access to the collections, recording studios, and other Museum rooms is permitted and appropriately regulated;
- collection-related activities promote the public good rather than financial gain for the Museum.¹

Statement of Authority

Overall responsibility for the management of the Museum’s collection lies with the Executive Director who is guided by the policies and procedures outlined by the American Association of Museums and the Board of Trustees. The Registrar, Conservators, Curators, and the Collections Manager are immediately responsible for the physical care of the objects. Responsible parties balance the need for conservation and maintenance of each object with the need for public access, research, and exhibition needs. Additionally, the registrar, conservators, and collection manager work with the Museum’s archivists, exhibit coordinators, and other staff members to insure the well-being, preservation, and maintenance of the collections.

The Collections Manager is directly involved with the collection, preparation, and storage of the objects, administration of collection facilities, dissemination of information about collections to Museum personnel, the public, and researchers.

The Executive Director is the Chief Executive Officer of the Museum and reports directly to the Board of Trustees. The Executive Director is responsible for fulfilling the Museum’s mission and financial objectives by providing leadership and creative vision for the planning, growth, and administration of all Museum operations.

The Registrar controls the flow of information concerning the collections and is responsible for the formation of policies and procedures regarding the collection.

The Conservators, Curators & Archivists plan and oversee the arrangement, cataloguing, and exhibition of the collections. They maintain the collections, as well as acquire and preserve important documents and other valuable objects for permanent display and storage. http://www.bls.gov/oco/ocos065.htm
**Definition of Collections**

Prince released his first album, *For You*, April 7, 1978 and thus began a profound, historically, and revolutionary music career.

In round numbers, the Museum collection contains 2,500 objects: audio recordings, video and DVD recordings, photography, sheet music, wardrobe objects, recording studio equipment, musical instruments, and miscellaneous ephemera objects.

The Prince Rogers Nelson Paisley Park Museum is the only museum in the world to possess the personal collection of Prince and the artists of Paisley Park Records. While some objects are on display at the Smithsonian Institution and the Rock and Roll Hall of Fame, the Prince Museum is the only museum to maintain a collection of unique objects related to the personal and professional life of Prince. The collection provides a rare glimpse into the life and times of Prince.

The Museum’s collection has been locked away in private holdings for many years, but Prince decided to make the collection free and open to the public for viewing, interaction, and education. He has been a successful artist and producer for many years and the museum’s collection, exhibits, and programs clearly display the creative success of the artist.

The Museum will continue to grow its collection over time. Prince and the artists of Paisley Park Records will continue to release or donate personal objects into the care of the Museum.

Prince has released twenty-eight albums throughout his prolific career:

- *For You* (1978)
- *Prince* (1979)
- *Dirty Mind* (1980)
- *Controversy* (1981)
- *Parade* (1986)
- *Sign o’ the Times* (1987)
- *Diamonds and Pearls* (1991)
- *Come* (1994)
- *Chaos and Disorder* (1996)
- *Emancipation* (1996)
- *Crystal Ball* (1998)
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

- *Rave Un2 the Joy Fantastic* (1999)
- *The Rainbow Children* (2001)
- *One Nite Alone* (2002)
- *3121* (2006)
- *Planet Earth* (2007)
- *Lotusflow3r / MPLSound* (2009)
- *20Ten* (2010)

Prince has directed and stared in four feature length films:

- *Under the Cherry Moon* (1986)
- *Sign o’ the Times* (1987)
- *Graffiti Bridge* (1990)

Prince has performed twenty-six concerts around the world 1979-present:

- *Prince Tour* (1979–80)
- *Dirty Mind Tour* (1980–81)
- *Controversy Tour* (1981–82)
- *1999 Tour* (1982–83)
- *Purple Rain Tour* (1984–85)
- *Hit n Run – Parade Tour* (1986)
- *Sign o’ the Times Tour* (1987)
- *Lovesexy World Tour* (1988–89)
- *Nude Tour* (1990)
- *Diamonds and Pearls Tour* (1992)
- *Act 1 Tour* (1993)
- *Act II Tour* (1993)
- *Gold Tour* (1996)
- *Love 4 One Another Charities Tour* (1997)
- *Jam of the Year Tour* (1997-98)
- *Newpower Soul Tour* (1998)
- *Hit + Run Tour* (2000-01)
- *A Celebration* (2001)
- *One Night Alone Tour* (2002)
- *3121 Las Vegas Residency* (2006-07)
- *Earth Tour* (2007)
- *20Ten Tour* (2010)
- *Welcome 2 America Tour* (2010-11)
Prince has earned thirty-three Grammy nominations. He won seven Grammys and has had two albums awarded the Grammy Hall of Fame Award. The Grammy nominations and awards will be a permanent exhibition. The Awards and all discography will be displayed in a soundproof room with 21 separate listening stations in order to provide an interactive experience for visitors.

Since Prince’s musical career has spanned three decades and he has worked with the multitude of artists, the Museum’s collection is rather diverse. The collection also contains approximately 500 objects from Prince’s personal life that exemplify the artist’s life and path towards stardom. The Museum must create a suitable environment (for maintenance and preservation) for the variety of objects in the collection.

*Audio Recordings*: This collection contains music and interviews recorded on vinyl records, CDs, and MP3s.

*Video & DVD Recordings*: This collection contains music videos, concert videos and DVDs.

*Photography*: This collection contains photographs of Paisley Park Artists and Prince’s personal and professional life.

*Sheet music*: This collection contains original musical compositions.

*Wardrobe Objects*: This collection contains concert and award show wardrobe.

*Recording Studio Equipment*: Visitors are allowed to take guided tours of the Paisley Park Recording Studios.

*Musical Instruments*: This collection contains musical instruments used throughout the careers of Prince and Paisley Park Artists.

*Miscellaneous ephemera objects*: This collection contains posters, postcards, buttons, jewelry, t-shirts, and other objects from Prince’s career.
Collecting Plan

The Collecting Plan is a guideline for thoughtful and systematic collections growth for the Paisley Park Museum.

The Museum’s collections are based on the personal collections of Prince and the artists of Paisley Park Records.

The Museum only collects objects from Prince and the artists of Paisley Park Records.

The Museum does not collect objects from any outside sources.

This being the case, the Collecting Plan is based on an examination of objects we have, identifying gaps in the collections, and serving the Museum’s mission of providing free and open access to the collections of musical genius. Based on identified gaps, the Museum will make decisions to collect additionally objects. The collection emphasizes objects belonging to Prince and other Paisley Park Records Artists and these are the only objects acquired by the Museum. This document will guide the Curator, Director, and Board of Trustees in making collections acquisitions decisions.
Ethical Considerations

The Paisley Park Museum abides by the American Association of Museums Code of Ethics for Museums. The AAM Code of Ethics is readily available to all Museum personnel and it can be found via Internet: http://www.aam-us.org/museumresources/ethics/coe.cfm.

Copyright Restrictions

Copyright is taken very seriously at the Prince Rogers Nelson Paisley Park Museum.

Music is an important component of culture and society. People like it because it is a form of communication and storytelling, community building, and entertainment and music allows the general public to build a connection with artists’ creative works. However, the Museum is especially mindful of copyright laws revolving around musical works, sound recordings, audiovisual works, and photography because these works are subject to a variety of restrictions based on United States Copyright Laws.

Section 102 of the United States Copyright Law outlines the copyright protection of original works of authorship created in any tangible medium of expression—specifically including musical works and any accompanying words and sound recordings. The law states that unauthorized copying is against the law. More specifically, copyright law projects the value of creative works. By making unauthorized copies of a creative work, the unauthorized user is taking something of value from the owner without permission.

Musical composition consists of music, including any accompanying words, and is registered as a work of performing art. The author of a musical composition is generally the composer and the lyricist, while the author of a sound recording is the performer whose performance is fixed and/or the record producer who processes the sounds and fixes it in the final recording. A musical composition may be in the form of a notated copy (sheet music) or in the form of a phonorecord (cassette tape, LP, CD, MP3). Sound recording results in the fixation of a series of musical, spoken, or other sounds.

US Copyright Law Section 1101 discusses the copyright of sound recordings and music videos. The law states that anyone who, without the consent of the artist, fixes, transmits, recreates, distributes, rents, or sells the sounds or sounds and images of a live musical performance has infringed on the exclusive rights of the copyright owner and may be subject to legal actions.

Prince, Paisley Park Records, and the Museum own the Exclusive Rights to all objects in the collection. Any persons who infringe on the Exclusive Rights will be subject to legal persecution. If questions arise, please consult Museum personnel and/or the United States Copyright Law: http://www.copyright.gov/
Collection Management Activity

Documentation

When an object is received by the Museum as a gift or purchase, the following documentation procedure must be followed:

- Temporary Deposit Log
- Notice of Arrival
- Daybook Entry

For detailed information on the documentation process, please see the Acquisitions section of the Collection Management Policy.

Standards in Cataloging

The catalog will be available through the Museum’s database. The catalog is the central file that lists all objects in the permanent collection. All objects in the collection have a record that is retrievable and searchable. The catalog incorporates information gathered from various worksheets and it is the complete record of objects in the permanent collection. The museum will also maintain digital files on each object in the collection, including:

- Receipts
- Gift Agreement
- IRS Forms (Form 8283)
- Copy of bequestor’s will
- Appraisal
- Legal Documents
- Correspondence concerning delivery and physical acquisition of the object
- Shipping information and invoices
- Photographs of the object
- Worksheets
- Condition Reports
- Valuation
- Research
- Bibliographic References
- Exhibition History (if known)
- Provenance (if known)

Controlled Vocabularies

The catalog will use a controlled vocabulary in order to provide a way to organize knowledge for subsequent retrieval. The controlled vocabulary mandates the predefined authorized terms that have been preselected by the designer of the vocabulary, in contrast to natural language vocabularies. The Collection Management Policy outlines the use of controlled vocabularies, but the Museum staff has access to the detailed policy regarding the controlled vocabulary used within the Museum.
Fields with Controlled Vocabulary:

- Classification (Thesauri/Authority List)
- Object Name (Internal authority)
  - Artist Derived
  - Descriptive (Internal Authority)
  - Untitled vs. untitled (Internal Authority)
- Subject Heading (Thesauri/Authority List)
- Location Name (Internal authority)
- Medium (Thesauri/Authority List)
- Technique (Thesauri/Authority List)
- Condition (Museum Profession Standards)
  - Condition Terms
  - Extent of condition (i.e. slight, moderate, severe)
  - Location of condition
- Geography Place Names (Thesauri/Authority List)
- Period/Style (Thesauri/Authority List)
- Acquisition Terms (Museum Profession Standards, i.e. Gift, purchase)
- Deaccession Terms (Museum Profession Standards)
- Department Names (Internal authority)
- Artist/Maker names (Thesauri/Authority List)
- Artist/maker roles (Thesauri/Authority List)

Object Identification Checklist

- Photographs
- Type of Object
- Materials & Techniques
- Measurements
- Inscriptions & Markings
- Distinguishing Features
- Title
- Subject
- Date
- Maker
- Write a Short Description

Authority Lists and Lexicons

The Museum uses The Getty Vocabularies to catalog, define, and describe the objects in the collection. The Getty Vocabularies is used by catalogers, researchers, and search assistants to provide information and enhance the Museum’s resources.

The Museum uses The Revised Nomenclature for Museum Cataloguing as the authority list of object names for man-made artifacts.

- Indexed alphabetically and hierarchically
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

- Object terms based on original function of the object, with hierarchal division including Structures, Building Furnishings, Instruments
- Preferred terms are bolded and non-preferred terms direct user to preferred terms

**Data Dictionary**

- The Museum’s data dictionary outlines the correct procedure for entering data into numerous fields in the database catalog.

**Database**

The Museum uses PastPerfect database. A public version of the database is free, open, and accessible to all public users.

The following Museum staff members have private access to the database:

- Registrar
- Curators
- Collection Manager
- Museum Director
- Catalogers
- Board of Trustees
- Interns or Student Works (on an as needed basis)

**Acquisitions**

Collection objects are acquired by donation or gift, bequest, or purchase. In all cases, acquisitions will meet the following criteria:

1. Consistent with the mission, vision, scope, and purpose of the Museum
2. Usefulness to the Museum’s educational, research, exhibition, collection growth, or activities
3. Relevance
4. Received in good condition
5. Ability to maintain and preserve the object(s)
6. Accompanied by verifiable provenance data
7. Unencumbered by donor, trademark, copyright, or other restriction

Additional questions must also be considered when evaluating a potential acquisition:

- Are there any conflicts regarding property rights or legal title?
- Are there any restrictions or special conditions placed on the acquisition?
- Are there any constraints in terms of intellectual property rights or copyrights?
- Are there any concerns as to the authenticity of the object?
- Does the object duplicate another object already in the collection?
- Does the Museum have the ability and intention to use and care for the object? Is appropriate storage available? Are additional funds needed to make the object accessible?
- Are there any safety concerns related to the object?
Is the price of the object fair and reasonable?

Accessioning

Once it is determined that an incoming object will be accessioned into the permanent collection the object will be assigned a unique inventory number called the Accession Number. The Accession Number provides immediate identification of an object, linking it to the records and documents that describe it and its history. The Accession Number consists of the year that the gift is accepted, and a sequential number denoting the order in which the gift is processed, starting with 1 and ending with the last object received that particular year, for example 2003.0041 would be for the 41st object received in the year 2003 (the “00” is for sorting purposes in the database should the accession year receive 1000 or more objects).

In some cases a single object may consist of more than one part and the parts will be designated by letters, for an example the object will have the overall number 2003.0041, but the parts will be numbered 2003.0041a, 2003.0041b, 2003.0041c, and so on.

There also situations in which an object comes as part of a portfolio containing several objects by either the same artist or various, the treatment for this would be the portfolio would carry the number 2003.0041, but the parts would receive a numerical designation, for example, 2003.0041.1, 2003.0041.2, 2003.0041.3, and so on.

Overall, each separate object has its own distinct identification through the Accession Number. The accession transactions for each year can be accounted for and the years noted separately from each other. The system allows for growth, but does not demand it.

In order to properly accession objects into the collection, the Museum must consult the Master Log for the next available accession number. The Master Log is a database containing records of all acquisitions in the collection, it organized by accession number in descending order, and it contains the bare bone record of the objects. It is important to never re-use a number.

Each entry has the same basic information to be filled in about the object:

- Accession #
- Artist/ Maker
- Title
- Medium
- Source: Gallery, donor
- A: Acknowledgement or receipt sent
- G/P: Gift or Purchase

Objects entering the collection will be assigned values:

- Historical Value
- Market Value
- Insurance Value
A Curatorial/Accessioning Worksheet must accompany each accessioned object. This worksheet will define and describe the objects in the collection.

The Accession Number is marked directly on the object using semi-permanent, but reversible numbering techniques that do not deface or permanently alter the artifact; numbers must be secure enough that they cannot be removed accidentally. The Accession Number should be placed in a location on the object that is unobtrusive while on display, yet clearly visible or easily accessible when the object is in storage.

**Deaccessioning**

The formal removal of accessioned objects from the Museum’s permanent collection. Objects will be permanently removed upon receiving the recommendation of the Museum’s curator. The deaccessioning process is judicious, deliberate, and approved by the Board of Trustees. Deaccessioned objects may be offered as a gift or sale to other museums, libraries, or cultural institutions. Funds received from the deaccessioned object will be used to care for the Museum’s permanent collection.

In all cases, deaccessioning will meet one or more of the following criteria:

1. no longer relevant or useful;
2. deteriorated beyond repair or consumed in use;
3. failed to retain its identity or authenticity;
4. beyond the capability of the college to properly preserve;
5. duplicated or redundant;
6. more appropriately placed in another institution's collection.

Deaccessioning will follow all local, state, and federal regulations and legal requirements. Museum employees and their immediate family members may not purchase or benefit from the disposition of the deaccessioned object.

Any restrictions placed on the object by the donor/owner will be strictly observed. The donor/owner will be notified of the Museum’s intention to deaccession the object, but this notification will not halt the deaccessioning process.

A record will be completed for all deaccessioned objects and this record will remain in the object’s permanent accession file.

**Inventory**

Accountability for objects is a crucial part of care and preservation—this being the case, annual inventory is conducted to ensure the locations and conditions of the objects. Inventory is an ongoing, time-consuming process, but it is a primary responsibility of Museum personnel. Full cooperation of Museum personnel is necessary in order to complete a successful inventory. In addition to the annual inventory, Museum personnel are required to complete bi-weekly spot inventory checks on objects in the collection. The inventory process benefits the entire Museum because it helps identify objects that need conservation, aids in research, aids in security, and aids in information retrieval.
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

Procedure:

- Inventory sheets are generated from the database
- Basic object information: Artist, Title, Location
- Date posted to indicate when the inventory took place
- Must be signed and dated
- Remove old inventory sheets
- Note inconsistencies and problems
- Check for specific needs of objects

Rules for handling objects

Handling all objects entails care, cleanliness, and common sense. Handle all objects with equal care regardless of value or personal taste. It is necessary to be mindful that objects are at greatest risk of damage when they are handled. This Policy outlines the general guidelines for handling objects, but all Museum personnel have access to detailed handling information via the Museum’s database.

General Rules:

- Use only pencil
- No food or drink in galleries or storage
- Clean hands washing with soap water
- Wear clean gloves (if gloves are necessary)
- Be aware of clothing and other personal accessories
- Plan the route to be taken
- Careful examination of the object
- Carry object as it is exhibited or stored
- Handle objects as little as possible
- Take your time

**Loans/ Temporary Storage**

All objects in the Museum’s collection are permanent. Currently, the Museum does not loan objects or accept loans from other institutions. The museum doors are open for research to fans and scholars, but objects in the collection are not permitted to leave the Museum’s property due to issues related to privacy and copyright.

The Museum only accepts donations and gifts from Prince and the artists of Paisley Park Records. The Museum does not accept donations or gifts from outside sources.

Gifts are defined as artwork, money, stocks, or property given to the Museum from a donor, either known of unknown. The Museum only accepts non-restricted and restricted gifts. When an object arrives, the Museum assigns it a Temporary Holding Number. The number is a unique accession number created by using the year of the object and prefixed by a code to distinguish it from the permanent collection.

- TD (Temporary Deposit)
- T (Temporary)
- L (Loan)
- E (Exhibition)
- Examples:
  - L2007.4
  - TDPH2007.5 (Temporary Deposit, Photography)

Additionally, the Museum gathers the bare bone essential information about the object:

- Artist/ Maker
- Title/ Description
- Medium
- Object Dimensions
Care & Maintenance

Caring for the physical objects is a priority of all staff members at the Prince Rogers Nelson Paisley Park Museum and its Storage Facility. This includes proper handling practices, inventory of the objects, conservation and preservation of the objects, and maintain the security of the objects.

Environmental Conditions

In order to provide access to the Museum’s collections, the environmental conditions must be set to ensure the long-term safety and preservation of the collection. Managing the environment can be difficult, but a controlled environment can be achieved with the cooperation of the staff and the public.

The atmosphere for a mixed media collection must remain at 68-72 degrees Fahrenheit and a Relative Humidity of 40-55%. If this atmosphere is not maintained, the Museum collection is at risk for deterioration of the objects.

The Hygrothermograph generates a one-week record of the changes in humidity and temperature in the Museum.

Museum exhibition areas and storage areas will maintain the same environment conditions. Please see the Exhibition & Storage Considerations for detailed information pertaining to environmental conditions.

Exhibition & Storage Considerations

Environmental Conditions

- The Heating, Ventilation, and Air Conditioning (HVAC) System will monitor the environment in the Museum exhibition and storage areas. The HVAC monitoring the heating, ventilation, and air conditioning, which is essential to maintaining an acceptable air environment.
- Relative Humidity (RH) will remain between 40-55% based on the objects in the collection.
- Textiles (wardrobe objects) must remain at 40-50% RH. Textiles also require a filtered ventilation system. Textiles will be exhibited and stored in low light levels. Textiles will be stored horizontally, unfolded or rolled.
- Photographs: prints, films, and negatives must remain at 20-50% RH (30-35% is optimal). Photographs must be exhibited and stored in acid free paper or inert plastic enclosure.
- Works on Paper must remain at 45-50% RH. Light and dust are main concerns. Works on paper must be exhibited and stored using acid free materials.
- Vinyl disc records must be stored at 45-50% RH. Vinyl disc records will be exhibited and stored vertically to prevent warping. Spaces are recommended to every four to six inches.
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

- Lighting: Objects in the collection are vulnerable to intense lighting. Exhibition and storage will occur in areas with no windows or natural lighting. Collections will be stored at 50 lux or less.

Storage Equipment

All storage material will be kept 12 inches above the floor and 12 inches below piping. Storage materials include:

- Archival Boxes
- Interleaving paper (acid free)
- Buffered Interleaving (pH 8.0-8.5)
- Non-buffered interleaving (25% cotton fiber and less than .0008% reducible sulfur content)
- Glassine (wax paper)
- Ethafoam (Inert foam)
- Polypropylene bags
- Closed cabinets and bins
- Flat Files
- Painting Screens
- Large Rollers

Access

Photography & Filming

Public visitors to the Museum are prohibited from filming or photographing objects in the collection. Access may be granted to private institutions for filming or photographing the Museum and its collection, but such decisions will be made on a case-by-case basis.

Additionally, any photographs or reproductions must be approved by the maker of the object. Permission letters must accompany the request to outline specific restrictions and parameters.

The public has access to all gallery spaces, recording studios, and exhibition areas. These spaces are as follows:

- Main Gallery (1)
- Main Gallery (2)
- Small Gallery (3)
- Small Gallery (4)
- Photo Gallery
- Wardrobe Gallery
- Instrumental Gallery
- Listening Room
- Recoding Studio (A)
- Recoding Studio (B)
- Recoding Studio (C)
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

Usage

The Museum’s collections and its building are open for Public, Private, and Scholarly use.

Restrictions:

- No food or drink allowed in the exhibition, research, or storage areas
  - Exceptions: Special Events hosted by the Museum or private institutions
- No bags allowed in the exhibition, research, or storage areas
- No bulky coats allowed in the exhibition, research, or storage areas
  - Note: Bag and Coat Checks are provided
- No cell phone usage in the public areas
- No photography or filming in the exhibition, research, or storage areas
  - Exception: Permission has been granted for photography or filming

Security

Digital Recording Cameras: There are 49 cameras located throughout the Museum’s public and private areas (exhibit, storage, entrance, exits, outside). The cameras capture the traffic both inside and outside of the museum. The cameras are connected to display screens in the Security Center and on small screens at the security desk on the first floor, both of which are manned and monitored on a 24-7 basis.

Motion Sensors: There are 56 motion sensors located throughout the Museum’s public and private areas. These motion sensors may be armed and disarmed by designated Museum personnel and security team members. If the motion sensor is not disarmed within 15 seconds, an alarm is generated at the Security Center.
Risk Management

The Museum is aligned with the American Association of Museums Standards Regarding Facilities and Risk Management, as well as local, state, and federal laws, codes, and regulations. The Museum is aware of its professional duty to care for the collections and resources in trust for the public. The Museum’s policies ensure the safety of the staff, visitors, and neighbors. The policies maintain the buildings and grounds, and minimize the risk to the collections preserved for future generations. The Museum holds itself up to the highest standards of:

- Cleanliness
- Maintenance
- Safety
- Accessibility

The Museum abides by the AAM Characteristics of Excellence:

- The museum is a good steward of its resources held in the public trust.
- The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.
- The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.
- The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.
- The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.
- The museum has an effective program for the care and long-term maintenance of its facilities.
- The museum is clean and well maintained, and provides for the visitors’ needs.
- The museum takes appropriate measures to protect itself against potential risk and loss.

Risk Management includes:

- Risks to people (visitors, staff, neighbors) and to collections are accurately identified and assessed.
- Appropriate methods are employed to avoid, block, mitigate, share, and assume or insure against risk.
- Resources are appropriately allocated so as to have the greatest effect on reducing risk to people, facilities, and collections.

For a detailed policy regarding Risk Management, please see the Museum’s Disaster Plan Policy.
Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

**Insurance**

The Museum insures all objects in the collection with AON Corporation—a Chicago-based insurance company, specializing in risk management services, insurance and reinsurance brokerage, human capital and management consulting, and specialty insurance underwriting.

AON Corporation Contact Information

Web Site: [www.aon.com](http://www.aon.com)

Phone: 312-381-4800

Fax: 312-381-0240

Address: 200 East Randolph St, Chicago, IL 60601

**Pest Control**

The Museum’s Pest Management Policy (PMP) is set in place to prevent infestations rather than treat them. The PMP is a separate document from the Collection Management Policy. It provides details about pest prevention, what to do when infestation occurs, and the duties of each Museum staff member when it comes to prevention and care.

For detailed information, please visit [http://www.museumpests.net/](http://www.museumpests.net/).

In case of an infestation emergency, please contact Orkin Pest Control at 313-777-7777.

**Fire Protection**

Fire protection throughout the building includes general area smoke detectors and a sprinkler system.

**Monitoring, Revising, & Compliance**

The Prince Rogers Nelson Paisley Park Museum continuously monitors the Policy and revises the Policy on an as needed basis. The policy is set for revision every five years.
References


Collection Management Policy: Prince Rogers Nelson Paisley Park Museum

http://www.prattmuseum.org/collections/linked_pages/collectionsplan.html

http://www.aam-us.org/pubs/mn/MN_JF04_ManagingThings.cfm

Syracuse University Art Collection (2011). *The Collection Management Policy of the
Syracuse University Art Collection.*

Syracuse University Art Collection (2011). *Collections Management Policy: CMAC Art
Storage Facility.*