

Policy for direction, management and procedure, MACBA Collection

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1.

Introduction

1. Introduction

The Consortium of the Museu d'Art Contemporani de Barcelona (MACBA) was created in 1988, with the participation of the Government of Catalonia, Barcelona City Council and, starting in 2007, the Spanish Ministry of Education, Culture and Sport.

MACBA was opened publicly on 28 November 1995. Since then, the museum has become a leading institution in advancing visual art and contemporary cultural practices.

MACBA should be understood as an open institution where the citizenry might discover a locus of public representation as well as a forum for debate, facilitating the creation of a critical public sphere. If we add to this its educational vocation, the will to experimentation and the commitment to protect heritage and operate in network with other institutions, the sum total of its objectives places MACBA at the forefront of the contemporary art system in Catalonia, where Barcelona is the capital and international reference point.

As indicated in Article 4.1. of its statutes, approved by Governmental Agreement 51/2015, of 7 April 2015, the MACBA Consortium has as its objective “the management of the Museu d'Art Contemporani de Barcelona as an institution dedicated to the acquisition, conservation, study, exhibition and educational interpretation of works of contemporary art, with special attention to the work of Catalan artists and others related to Catalonia”, as well as “the creation of bibliographical and documentary holdings able to facilitate knowledge and the reach of contemporary art.” In this way, it has as a further objective, as described in the same article, “the stimulation and promotion of all activities of the Museu d'Art Contemporani de Barcelona as a space to enjoy contemporary art in the diversity of its manifestations, while at the same time being a site for training and education in human sensibility and critical spirit.”

Amongst the assets held by the MACBA Consortium, as defined in Article 6 of its 2015 statutes, we find, “the works of art belonging to the Consortium and other holdings of entities in the Consortium as ceded to it, to be exhibited in the museum, in accord with the conditions determined in each case for the corresponding work.”

The present document has been drafted to establish the general terms governing the Policy for Direction, Management and Procedure of the Collection, with the objective of leading to the creation of collections that are coherent with and serve the museum's general aims, as well as the goals of the various activities programmes established therein.

In the annexes, this document includes the procedures and technical and administrative measures by which to carry out this policy.

The collections' policy, which should also be a guide for all museum personnel, is not a closed or immutable document. Rather, it is in constant evolution, in function of new considerations and emerging museum necessities.

Those aspects that are not included in this document will be decided by the Statutes of the MACBA Consortium and/or by the Acquisition Policy master agreement of the Art Museums Network of Catalonia (Xarxa de Museus d'Art de Catalunya).

2.

Collection Mission and Objectives

2. Collection Mission and Objectives

2.1. Mission of the Collection

As a public entity, MACBA Museu d'Art Contemporani de Barcelona accepts responsibility to transmit contemporary art, create a collection by bringing together a representative body of artistic works and documents, offer a vision of art history that is not bound by one-sided readings or the edification of a canon, and enliven critical debate on art and culture. This mission aspires to reach broader and increasingly diverse publics.

2.2. Content and objectives of the Collection

The MACBA Collection is comprised of work created by international artists, with special attention to the context of Catalonia from the second half of the 20th century to the present. The central core of the collection is made up of work produced around the year 1968, related to the radical transformation of the paradigm of contemporary art with the emergence of the second generation avant-garde, featuring conceptual practices, minimalism, institutional critique, the dematerialisation of the art object and the powerful transformation of art as brought about by various feminist movements, as well as in art's discourses and institutions.

The collection holdings are from the MACBA Consortium and the institutions comprising it, namely Barcelona City Council, the Government of Catalonia, the Spanish Ministry of Education, Culture and Sport and the MACBA Foundation. Mention should be made of the relevant role of this latter in expanding the holdings through the acquisition and subsequent deposit in the museum of works selected by the museum Director and his or her team. The art collection also features the contribution of other entities, such as Barcelona Provincial Council, as well as donations and gratuitous loans to the Consortium on the part of private enterprises and individuals.

On the other hand, the MACBA Study Centre (CED), created in 2007 and comprised of the Archive and Library, develops a facet of collecting in parallel to the art collection. The Archive brings together documentary information on artists, researchers and galleries, and features artist publications, particularly relevant periodical publications and the MACBA Historical Collection. The CED Library conserves key publications on contemporary artistic practices and related disciplines.

2.3. Collection principles

The MACBA Collection, in terms of both its artistic and documentary holdings, has been created based on priority lines of interest as set out by successive museum directors, evolving as they interconnect and infuse all areas of the activity of the museum direction.

MACBA acquisitions policy includes guidelines and areas of interest that the museum direction has contributed in each successive moment, and should be articulated along with the working principles the museum has developed until the present, with the goal of continuing and broadening them.

3.

Acquisitions: Procedures and Committees

3. Acquisitions: Procedures and Committees

3.1. Preliminary research and selection of acquisition proposals

The museum Director develops the institution's areas of interest together with the curatorial team, initiating research on acquisition proposals in consonance with them. Once they have been identified (including purchases, gratuitous loans and donations) they are presented to the Advisory Commission.

External proposals received by the museum are considered and studied in the same way as those arising from internal research.

Proposals for gratuitous loans and donations received by the MACBA Foundation are subject to prior study by the Collection Department, in the same way as those received by the MACBA Consortium.

From all these proposals, the museum Director is required to decide which of them should be presented for evaluation to his or her Advisory Commission, taking into consideration the reports drafted by museum personnel.

The MACBA Director is assisted by an Advisory Commission in carrying out his or her functions. This commission is made up of a minimum of 3 and a maximum of 6 professional consultants of recognised international prestige in the field of contemporary art. Amongst its tasks, it has the mission of ensuring both the quality and coherence of new acquisitions coming into the Collection.

3.2. Acquisitions

3.2.1 Acquisition modes and management for each case

By acquisition we understand the way that cultural goods enter a museum collection, whether when a transfer of ownership occurs (definitive) or when no transfer of ownership occurs (temporary).

- a) **Purchase** (definitive): The object becomes the sole property of the museum in exchange for an agreed-upon financial sum. The drafting of the corresponding contract must specify the transmission of rights associated with this purchase. In general terms, MACBA does not acquire archival material through the procedure of purchase.
- b) **Donation** (definitive): Action whereby the owner of a work and/or document cedes its ownership freely and irrevocably to the museum, which accepts it. The donation could be

made by an individual or legally recognised entity able to confirm ownership of the donated good. Once the donation has been formalised through the administrative procedure established for this purpose, the work or document will then be included in the museum inventory.

- c) ***Mortis causa* contract** (definitive): Latin expression that means “by reason of death”, that is, a contract or legal action that becomes effective after death. It is used in law to refer to those judicial actions that take place or come into effect after the death of a person.
- d) **Bequest** (definitive): By ‘bequest’ we refer to the action by which a person, in his or her will, chooses to donate a specific part of his or her property to another party, who is specified. The bequest is thus a part of owned property that the testator cedes to another individual or legal entity without involving a designated or obligatory inheritance. In this way, it is possible for a person to name his or her children or siblings as heirs, for example, but to also establish that a specific work of art be bequeathed to a non-inheriting individual or legal entity (as could be the case of MACBA).
- e) **Gratuitous loan** (temporary): temporary loan for use of a non-consumable to a third party, who is obliged to return the exact same thing loaned. The loan is set up by means of a contract that establishes the specific conditions governing the loan. Acquisition as a gratuitous loan is considered an exceptional acquisition formula and should only be accepted when the work or document is of particularly high interest for the development of the museum's collections, programmes or policies.

This mode of acquisition can only be carried out by institutions, entities and individuals able to accredit the ownership of the work or document, and therefore have legal capacity to make the loan.

The loan is formalised by means of a contract agreed upon by both parts (museum and owner of the work or document), following the administrative procedure established for this purpose.

Acquisition of works of art by gratuitous loan should be done for a minimum period of five years, and the works will be insured at the value set out by the owner, which must be validated by an official assessment (see “Gratuitous Loan Contract”). In special cases of a large volume of work, the loan period will be decided. In the case of archival documentation, acquisitions by gratuitous loan should be done for a minimum of 25 years, given the time investment and resources habitually required to include this type of archival documentation in a collection.

- f) **Others:** the management of other acquisition modes will be formalised in the moment they are carried out for the first time.

All works of art and archival documentation included in the museum collections in any of these modalities must be subsequently approved by the General Council of the MACBA Consortium. Once the paperwork has been finalised, the works of art will be included in the museum registry, where the mode of acquisition will be clearly detailed.

The current policy of the MACBA is to prioritize definitive modes of art acquisition through purchases, donations, *mortis causa*, and testamentary bequests, and to only accept gratuitous loans in exceptional cases.

3.2.2 Acquisitions

a) **Direct purchase, donations and gratuitous loans**

In the case of budgetary viability, the museum direction can propose to the Administration “the purchase of work for a cost under €15,000”

“In such a case, the administrator will approve the purchase and will then be required to inform the Executive Committee” (Article 16.1.i. of the statutes).

The same procedure can be used in the case of proposals for donations and gratuitous loans. The Director will make the proposal to the Administrator, including the estimated cost of expenses to be incurred by the museum in the acceptance and maintenance of the work in question. In such a case, the direction must emit a preceptive report on the acceptance of donations, loans and inheritances (Article 14.1.f. of the statutes).

Purchases, donations and gratuitous loans for the Archive, excluding documentary holdings which due to their voluminous character and significance also must be approved by the Executive Committee, will be administered directly by the CED, in consonance with the conceptual guidelines set out by the museum direction.

b) **Purchase, donations and gratuitous loans through the museum Advisory Commission**

The members of the “Advisory Commission of the museum” are named by the Executive Committee on the basis of proposals from the direction. As indicated in Article 15 of the museum statutes, the Executive Committee must then approve the norms governing its working mechanisms and governance.

The museum’s Advisory Commission will meet annually. It is comprised of recognised professionals in contemporary art and international museum studies, and has as its mission to act as an advisory body to the Director, as well as to ensure the quality and coherence of new acquisitions for the Collection.

The meetings of the Advisory Commission are attended, without the right to vote, by the Director of the MACBA Foundation, the Head Curator and the Curator and Head of the MACBA Collection.

In the course of these meetings, acquisition proposals presented by the museum will be evaluated. To carry out selection of works, consideration must be made of the curatorial, technical and economic reports prepared by the relevant museum departments (Collections, MACBA Study and Centre, Conservation and Restoration, Logistics and Registry, Audio-visual and Architecture and General Services).

Furthermore, the Advisory Commission will receive proposals for purchases, donations and gratuitous loans, as well as donations through legal wills and others that will have been received by members of the Consortium. In the case of production proposals, they will be studied in the same manner. In all cases it will be necessary to present an economic proposal of the cost of each new acquisition in terms of implementation and maintenance, over and beyond purchase costs.

Once the selection of proposals has been made, along with a priority list on the part of the museum Director and the Advisory Commission, the Consortium and the Foundation will decide which purchases will be done by each respectively, and the following actions will follow:

- ***Purchase proposals over 15,000 euros (Article 14.1.d. of the statutes) under the responsibility of the Consortium:*** MACBA will carry out the economic negotiation of the purchase and execute it. The Director will emit a preceptive report. The museum Director must have knowledge of the budget designated for the acquisition of works of art on the part of the institutions in the Consortium prior to the meeting of the Advisory Commission.
- ***Donation and gratuitous loan proposals to the MACBA Consortium:*** MACBA will proceed to draw up the corresponding contracts to be signed by the donor or lender and the museum. The Director is required to draft a preceptive report (Article 14.1.f. of the statutes).
- ***Purchase proposals under the responsibility of the MACBA Foundation:*** proposals will be presented and prioritised by the museum Director for the Economic Committee of the MACBA Foundation. The museum Director must have knowledge of the budget designated for the acquisition of works of art on the part of the MACBA Foundation prior to the meeting of the Economic Committee of the Foundation. Subsequently, once the purchases to be made by the MACBA Foundation have been determined, this latter will carry them out and deposit the work officially in the museum by means of an annual annex to the relevant contract.
- ***Donation and gratuitous loan proposals on the part of member institutions of the Consortium:*** each Consortium member will prepare the corresponding contracts to be signed between the donor, lender or other, as so determined and the said institution. The museum will draft the curatorial, technical and economic report to evaluate the viability of the proposal. The Director is required to present a preceptive report. After this, the institutions will officially deposit the work in the museum by means of a specific gratuitous loan contract.

Proposals to include work in the Archive of the CED come from the area of internal research of the museum through the Curatorial Department and Programmes Department, as well as from external sources. To carry out its responsibilities, the Archive can use external consultants specialised in artist publications or documentary collections.

Proposals for gratuitous loans or donations of archival holdings will be studied with the Curator and Head of the Collection, and presented to the museum Director for proposal to the Advisory Commission, together with an initial report on the related contents and necessary resources for acceptance. Proposals for the acquisition of artist publications (purchases, gratuitous loans and donations) will be presented to the Head of Programmes.

c) Economic Committee of the MACBA Foundation

The Economic Committee of the MACBA Foundation has the goal of studying the viability of the acquisition of work as proposed by the Advisory Commission, along with the entire body of works presented by the Director.

These proposals will be presented and prioritised by the MACBA Director to the Economic Committee, which will in turn confirm the purchase.

The MACBA Foundation will carry out the purchasing process, and once it is finalised, will communicate the purchase to the Curator and Head of the Collection so that the corresponding teams might proceed to organise the entrance of the works into the museum, where they will be accepted officially. In this way they will come to make up part of the MACBA Collection, which will in turn be responsible for their conservation, security, study, promotion and management.

The terms whereby the ownership and use of the works acquired by the MACBA Foundation are governed are found in Article 25 of the 2015 museum statutes and the Gratuitous Loan Agreement, signed by the MACBA Consortium and the MACBA Foundation in 1997, and updated annually with the addition of new acquisitions.

Despite all that has been previously commented, new acquisitions (purchases, donations, gratuitous loans and any other acquisition method) will not be made official until the General Council of the MACBA Consortium ratifies them, as stipulated in Article 11.I. of the museum statutes, approved by Governmental Agreement 51/2015, of 7 April 2015.

3.3. Selection criteria

The quality of the works and documents and their meaning within the Collection are essential requirements that must be fulfilled by all works selected by the Director and approved by the corresponding committees.

a) Requirements related to artists

There are no restrictions with regards to origin, gender or nationality of the artists chosen to make up the Collection.

b) Requirements related to the works

The primary evaluation criteria for a work of art or document when being considered for acquisition is that it adequately adapt to the museum's Collection policy.

As for the legal origins of the works, the legality of their provenance must always be checked.

No work will be acquired if has not been possible to confirm its usefulness and coherence with the rest of the Collection, or as part of the goal of opening a new conceptual area within the Collection.

There is no restriction in relation to the technique of works, as long as the museum is able to cover the costs of maintenance, conservation and public presentation.

MACBA collects works of art created in a broad diversity of techniques (painting, sculpture, installation, work on paper, photography, drawing, film, video, video installation and others) and also conserves archives, artist publications, books, magazines and other documentary material (in analogic and digital formats), which are deposited at the CED. MACBA is open to other media and techniques that artists might use in the future in creating their works.

Prior to acquiring works of art and/or documents, the costs of acquisition and ongoing maintenance involved with their purchase will be considered, which will be accordingly contrasted with the utility given to the work and/or document, as well as to the institution's capacity to take on all tasks derived from the works' acceptance and conservation.

As a general norm, documents and works will be acquired that MACBA can guarantee quality conservation for in the future, in function of their physical constitution and state of conservation.

The Director will have final responsibility in the decisions regarding adding a work and/or document to the museum collections and is required to justify this acceptance by means of a preceptive report.

3.4. Collection deaccessioning

3.4.1 Reasons for deaccessioning

MACBA can release works or documents from its collections for the following reasons:

- **Destruction:** when a work or document has been damaged, and it is not possible to restore it.
- **Prescription:** upon coming to the end of a temporary loan agreement of a work or document, with no intention to renew the agreement (see "Document for the termination of a loan/ deaccessioning of work in the Collection").
- **Return / removal of loan:** when the owner of a work or document expresses his or her will to retire the work from the collection, so that a period of temporary loan is brought to an end (see "Document for the termination of a loan/ deaccessioning of work in the Collection"), in accord with the terms specified in the signed agreement.
- **Alienation of Holdings:** when a work or document no longer serves the museum's objectives and a decision is made to remove it from the Collection.

3.4.2 Removal of property and procedure

The decision to remove works from the collection should be made with caution and in accord with generally accepted museological practices. Works or documents can be removed for a variety of reasons, amongst which we find the following:

- The object is not relevant for the museum mission and is not meaningful within its Collection.
- The object is redundant and is no longer necessary for educational or research tasks.

- The object is of inferior quality to other objects of the same category, whether already in the Collection or about to be acquired.
- As for authenticity, the attribution of the object is questionable or has clearly been determined to be false or fraudulent.
- The object does not have adequate historical or artistic merit to ensure its continuity within the Collection.
- When the museum is unable to ensure the conservation of an object in a responsible manner, which for this reason could make it susceptible to deterioration.
- For legal imperative.

All income the museum obtains for the deaccessioning of works it owns must be used for the acquisition of other works, according to the principles recommended in this document.

The works and documents of living artists should not be subject to deaccessioning, except when it might involve the purchase of a work of higher quality by the same artist. To do this, the museum should obtain the agreement of the artist or his or her legal representative.

If the museum seeks to sell a work acquired through donation, the donor, or in his or her absence the legal heirs, should always be consulted if possible. The new work acquired with the funds obtained from the sale of another work should include in its credits the contribution of the original donor.

No member of the museum staff nor person sitting on any of the organisms comprising the Consortium, or any association related to the museum, may benefit from the purchase of any work or document that has been deaccessioned by the museum.

Proposals for deaccessioning works belonging to the MACBA Consortium must be reviewed by the Advisory Commission, on the basis of a written report presented by the Director. The report should explain the reasons for the proposal, the recommended proposal for action, the description of the possible restrictions or specific problematics of the work and its state of conservation, along with relevant images, and so on. The Advisory Commission must evaluate the ownership of the removals proposed, which in turn will be ratified by the General Council of MACBA.

All sales must take place through a public auction or bidding process, except when for some reason another procedure could be justified. If a public auction does not emerge as the best option, the museum can decide on an alternative solution.

The Collection archives must explain the circumstances of the deaccessioning in detail, and the file card of the removed object must remain permanently in the museum.

Whenever a work of art or document is removed from the museum Collection, its corresponding registry number will still be valid, so that this registry number cannot be used for any other work or document. In turn, all documentation related to the work or document removed from the museum will be conserved as a testimony to the time the work spent as part of the museum collections.

4.

Loans

4. Loans

4.1. General criteria

MACBA manages a collection comprised of works and documents from various sources: the MACBA Consortium, the MACBA Foundation, the Government of Catalonia and Barcelona City Council. Regardless of the source of the work and the typology of acquisition whereby it entered the Collection, all works are to be conserved and managed with the same standards to ensure their security and conservation.

Most works and documents of the MACBA Collection can be requested on loan for projects not related to the museum. Exception can be made for those works and documents that the museum deems should not leave the museum, due to their value or fragile state, along with those that the museum does not have the right to loan out.

MACBA will take into consideration all requests for works and documentary material coming from other museums, public institutions and/or foundations, or those organisations with a public vocation. However, due to its responsibility to the heritage it manages, the museum cannot loan work to individuals, private companies, commercial galleries or for any other use related to propagandistic or commercial objectives.

Exceptions could be made in the case of requests based on a works of outstanding artistic and intellectual value, but under no circumstance can the images of works loaned be used as promotional material for the borrowing institution. The Director is required to draft a preceptive report to authorise such loans.

Requests for loans must be directed to the museum and addressed to the Director or Curator and Head of the Collection Department. In all cases, loan requests will be studied jointly. Requests for loans for exhibitions inside Spain must be made to MACBA a minimum of six (6) months before the date which the work or document in question would leave the museum. If the work or document is requested for exhibitions outside of Spain, the request must be made a minimum nine (9) months beforehand, allowing sufficient time to fulfil the deadlines for the temporary exportation of works of art from the relevant administrative authorities (autonomous communities and national government) and to prepare for the loan logistics.

4.2. Evaluation of loan requests

In order to accept a loan request, as well as fulfil the general obligations detailed above, the following parameters will be considered:

a) In relation to the work or document:

- Consideration will be made of the state of conservation of the work or document requested (the Department of Conservation and Restoration will emit a viability report on the loan, known as a Conditions Report).

- For reasons of preventative conservation, consideration will be made of the frequency of exhibition of the work or document requested, as well as the most recent period it had been previously exhibited.
- For reasons of preventative conservation, consideration will be made of the length of the loan requested.

b) In relation to the requesting institution:

- The interest and soundness of the exhibition project presented will be evaluated.
- Consideration will be made of the academic quality of the requesting curator and/or curatorial team.
- Confirmation will be made of the solvency of the requesting institution, in consideration of the coherence of its programming and its facilities, along with preventative conservation and security measures. To this effect, a report on facilities and resources (Facilities Report) will be required from the requesting institution if it is the first time a loan request has been made.

Given the points laid out here, the Curator and Head of the Collection, in function of the interest of the proposal and the considerations made by the Departments of Logistics and Registry, Conservation and Restoration and the MACBA Study Centre, will emit an evaluation to be ratified by the Direction, who has final responsibility to authorise or reject the loan request.

In any case, the entity requesting the loan will be given notification of the museum's resolution in the shortest period possible following the date the request is received.

4.3. Formalisation and management of loans

MACBA will formalise the temporary cession of the approved loan by emitting a temporary loan contract, which the Department of Logistics and Registry or the MACBA Study Centre, given the case, will send in duplicate to the requesting entity for its signature.

The signature of the contract represents the acceptance of the totality of its clauses, none of which can be amended or eliminated without the express prior and written agreement of MACBA.

The contract includes all the conditions to be fulfilled by the lender and borrower in relation to the work or works requested (see "Loan contract: a) General loan conditions; b) Specific conditions; c) Facilities and resources report").

The images of the works in the Collection can also be subject to loan, with conditions regulated in a separate contract (see "Request for images of works of the Collection of the Museu d'Art Contemporani de Barcelona").

4.4. Loan management expenses

Given that maintaining an active loan policy is costly and time consuming, MACBA is required to derive the management and administrative costs of said loans by applying a compensation policy, reverting all expenses arising from the loan to the requesting entity.

The charges for the organisation of a loan, which are invoiced in each case and depend upon multiple variables, such as the destination of the loan, the type of work, and so on, correspond to the public price tariffs approved in the relevant budgets and published on the MACBA website. These pre-established charges can be increased in the case of requests that are made outside of the minimum request periods stipulated by the museum, if the museum is nevertheless able to assume management of the loan.

In the exceptional case of a loan deriving in extraordinary expenses for MACBA, the Director will draft a preceptive report where the circumstances will be clearly laid out.

The loan of images is governed by the established procedure and the tariff chart in function of the use and quantity of images requested (see tariff chart for the loan of images on the MACBA website).

4.5. Accompanied shipping

In some cases, for reasons of security, conservation or installation requirements for certain works of art, it is necessary for a qualified expert to travel with loaned work.

On these occasions, MACBA will designate a specialised professional and the requesting institution will cover the entire cost, including expenses incurred in travel, lodging, per diems and fees.

5.

Insurance

5. Insurance

The museum has insurance for all works that comprise its Collection, whether those owned by the museum or those on gratuitous loan.

The works are insured by a commercial enterprise in a comprehensive policy while on museum premises, or in a floating policy covering “key to key” when in transit externally.

The museum can insure works on temporary gratuitous loan in its collection by requesting a Guarantee of the Generalitat (Government of Catalonia) if deemed necessary.

The insured value of the works is initially established by the purchase price and market value of the artist at a given moment in time. In the case of works that can be reproduced by means of industrial media, the work will be insured for its construction or replacement cost, depending upon the typology of the work, which will in no case alter the work’s equity value.

The values of works of art belonging to the MACBA Consortium or on loan from the public institutions comprising it are regularly revised by a legal assessor.

The values of works proceeding from the holdings of the MACBA Foundation and private holdings are provided by the lenders, and must be contrasted by an official evaluation carried out by a legal assessor, given that the Collection is insured with public funds. In case of discrepancy in assessments, a consensus must be reached between the parts with the contribution of legal assessors, as agreed upon by both parts.

The value of artist publications and other published material will be set on the basis of the replacement value, when the document is available on the market, or in the original purchase price with revisions to update it, if it is no longer on sale at the time of the petition. The values of unpublished documents in the archive holdings will be based on the value assigned by the depositor or donor of the material. Given that it is habitual for the overall value of a body of holdings be established, and that this value cannot always be requested from the depositor or donor, the person in charge of the Archive will assign value to the requested document in function of the general evaluation criteria established for the Archive, the known value of other similar documents in the holdings and any information that might be gathered from external sources.

6.

Maintenance and Control

6. Maintenance and Control

Conservation is one of the ineluctable obligations of the museum Collection, and the museum is committed to maintaining the collections with full respect for the integrity and conservation of the works of art and documentary materials comprising it. Works and documentary material are conserved at minimum in the same state as when they were first included in the holdings.

The museum ensures preventative conservation actions that will guarantee the stability of adequate levels of relative humidity and temperature, as well as the control of light, air pollution and microbiological activity, as appropriate for the conservation of objects and documents, whether held in storerooms or shown in exhibition spaces (MACBA Facility and Resources Report).

In this way, the museum also guarantees the security of all works and documents. To this effect, it is equipped with alarm systems of various characteristics and mechanisms for fire detection.

The museum guarantees high standards in the handling, storing and installation of works, always under the supervision of the museum's Department of Conservation and Restoration and Department of Logistics and Registry.

The museum has attained a concession from Customs of Barcelona, so that it is now found in the category of "Other sites for customs declarations". For this reason, the museum itself can handle importations, exportations, re-exportations and other customs procedures. With this concession, MACBA avoids unnecessary handling and packaging in sites that are not appropriate, therefore ensuring that preventative conservation in such cases is under control.

The museum has set out a norm for the consultation of archival documents whose goal is to ensure the security and correct handling of documentary material on the part of internal and external users at the CED.

The Department of Conservation and Restoration has drafted strategies of preventative conservation, and in consonance with the museum's Collection Department will regularly set out priorities in relation to interventions in conservation and restoration.

7.

Documentation and Inventories

7. Documentation and Inventories

Through its teams dedicated to research, curating, registry, cataloguing and conservation and restoration, the museum upholds a rigorous system of registry and documentation of the works and documents comprising its collections.

These registry or file documents are organised in a computer database, which in an orderly and systematic manner makes it always possible to gather, conserve, recover and utilise all information related to works and documentary material. In parallel, an analogic documentary archive is managed where all this information is stored, along with original documents related to each work in the collection.

The museum can make these documentary archives accessible to individual researchers and specialised students, except when they might be restricted for containing private information on other individuals. In this regard, the museum will have to develop systems whereby these materials might be made accessible.

8.

Access to the MACBA Collection

8. Access to the MACBA Collection

Information on the MACBA Collection are accessible online and through the digital repository of the institution. Researchers, as well as other individuals requesting the loan of material, can seek information on works and documents in question through the online information found on the webpage itself.

Access to the Library and Archive is public and free. Library materials may be consulted without prior appointment in the reading room during public opening hours, which can be viewed on the MACBA website. To consult documents in the Archive a request must be made no less than 48 hours prior to the planned consultation. The consultation itself will take place in the corresponding special room at the CED.

9.

Revisions and Amendments to the Policy for Direction, Management and Procedure of the MACBA Collection

9. Revisions and Amendments to the Policy for Direction, Management and Procedure of the MACBA Collection

The Policy for Direction, Management and Procedure is not a fixed, definitive document. It is in constant evolution in function of new orientations and any new necessities of the museum.

Bibliography and Sources

Bibliography and Sources

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Current Legislation

Current Legislation

General museum norms

- Law 17/1990, of 2 November, on museums (DOGC no. 1367)
- Decree 35/1992, of 10 February, on partial implementation of Law 17/1990, of 2 November, on museums (Museum Registry) (DOGC no. 1561)
- Decree 289/1993, of 24 November, on the composition and function of the Museum Board of Catalonia (DOGC no. 1829)
- Decree 209/1998, of 30 July, on the development of the competences of the Museum Board of Catalonia (DOGC no. 2698)
- Decree 232/2001, of 28 August, on the technical and management personnel of museums (DOGC no. 3471)

Related heritage legislation

- Law 9/1993, of 30 September, on Catalan cultural heritage (DOGC no. 1807)
- Decree 175/1994, of 28 June, on the 1% for culture policy (DOGC no. 1927)
- Decree 175/1999, of 29 June, on the regulation of the Board for the assessment, evaluation and exportation of cultural heritage goods of Catalonia (DOGC no. 2925)
- Decree 78/2002, of 5 March, on regulation for the protection of archaeological and paleontological heritage (DOGC no. 3594)
- Decree 75/2009, of 12 May, on the guarantee of the Government of Catalonia for works of relevant cultural interest

Archives

- Order CLT/132/2016, of 24 May, on approving, modifying and derogating tables for access and documentary evaluation
- Order CMC/311/2010, of 14 May, on working groups of the Catalan National Commission for Documentary Access, Evaluation and Selection
- Decree 190/2009, of 9 December, on the requirement of the archives of the Archive System of Catalonia, the integration procedure and the Archive Registry of Catalonia
- Decree 13/2008, of 22 January, on the access, evaluation and selection of documents
- Law 10/2001, of 13 July, on archives and documents
- Decree 76/1996, of 5 March, regulating the general management system of administrative documentation and the organisation of archives of the Government of Catalonia
- Order of 8 February 1994, on approving norms for the application of Tables for Documentary Evaluation
- Order of 15 October 1992, on the approval of general evaluation and selection criteria for documentation and the corresponding proposal model

For more information

- Norm. Catalan Ministry of Culture
- State norm on museums. Spanish Ministry of Culture
- State norm on historical heritage. Spanish Ministry of Culture
- State norm on foundations and patronage. Spanish Ministry of Culture
- State norm on the benefit of non-architectural cultural property. Spanish Ministry of Culture
- Acquisitions Policy of the Art Museum Network of Catalonia

Summary of Documents

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- Curatorial Report, acquisition proposal to Committee
- Economic Viability Report, acquisition proposal to Committee
- Norms regulating the activity of the museum's Advisory Commission
- Acquisition Contract
- Acquisition Contract, audio-visual work
- Donation Contract
- Gratuitous Loan Contract
- Document for the termination of a loan / deaccessioning of work in the Collection
- Loan contract: *a)* General loan conditions; *b)* Specific conditions; *c)* Facilities and resources report
- Request for images of work in the collection of the Museu d'Art Contemporani de Barcelona
- MACBA Facilities and Resources Report
- MACBA Study Centre: Norms of use

