

Saskatchewan Aviation Museum
Collections Policy and Procedures
02/20/23

Executive Summary

The Terms of Incorporation of the Museum include the following statements.

Mission:

To educate visitors of the historic, economic, scientific, technical, social and cultural role aviation has played in the growth and prosperity of our province and country. Furthermore, it is the Museum's mission to collect, preserve, depict and display aeronautical artefacts significant to Saskatchewan and Canadian aviation.

Vision:

To create a sustainable, operating and flight-ready living museum that stimulates and inspires all ages while entertaining visitors by providing a world-class experience that exceeds expectations.

This is a huge challenge which provides an aspirational goal for the organization under the general guidance of the Board. This document will endeavor to outline, in accordance with the Standards for Saskatchewan Museums (Museums Association of Saskatchewan, 6th Edition), policies the Board may use to move toward the Vision Statement. The document will include a basic structure and procedures to be used in accomplishing the Mission of the Museum.

To this end, the following document must go well beyond meeting the initial request for procedures for Collections Management and detail the relationship between Collections Management and the overall Structure of the Museum, including management responsibilities. The primary source for this material will be, as stated above, the current MAS Standards.

A. Governance Structure of the Saskatchewan Aviation Museum

Board of Governors

Establishment of policy and strategic direction

Accountability

Risk Management

Communications, Public Relations

Finance

Budgeting

Revenue Generation

Financial Reporting

Human Resource Management

Recruitment/management (contracts for staff and volunteers)

General Manager (Executive Director)

Operations Department [Structure and duties to be determined]

Collections Department [**This Department to be described in more detail following Executive Summary**]

Curator

Volunteers

Conservator

Volunteers

Registrar

Volunteers

Exhibits Department [Structure/duties to be determined]

Education Department [Structure/duties to be determined]

Maintenance Department [Structure/duties to be determined]

Supervisor

Volunteers

End of Executive Summary

Saskatchewan Aviation Museum

Collections Policy and Procedures

02/09/23

Introduction

The Mandate (Vision plus Mission) of the Saskatchewan Aviation Museum includes the collection and preservation as part of the public trust of artefacts related to aviation in the context of industries (including, but not limited to, transportation, agriculture, forestry, wildlife and other resource management activities) as well as health and general recreation and defense.

The management of collected materials will require the implementation of written policies and procedures for the legal and ethical acquisition, documentation and disposition of material by the Museum. Material thus gained, documented with their stories, and preserved will provide the historical basis for exhibits and programs which justify the existence of the museum. This implementation will occur over time.

B. Collections Department Structure and Policy

1. There will be three separate but related collections
 1. Permanent Collection
 1. This collection will include all historic artefacts, owned by the Saskatchewan Aviation Museum, which are to be retained in perpetuity, and which are not intended for use in any manner which would involve handling by the Public or involve exposure to weather or wear.
 2. Extension Collection
 1. This collection will include all artefacts, owned by the Museum, but which will be operated for the benefit of the Museum, and therefore exposed to wear and physical degradation. In general, they must be maintained in accordance with the requirements of appropriate regulatory bodies (eg Certificate of Airworthiness, and routine maintenance as specified for aircraft).
 3. (Digital) Library Collection
 1. This collection will consist of documents and digitized images of documents and graphics on substrates which are prone to deterioration due to natural processes. These may be documents printed on non-archival paper, or printed with non-archival ink, or photographic processes. The intention of this collection is to preserve information of historic value where the physical item itself may disintegrate or deteriorate. Additional items could include transparencies, photographic negatives, audio or video recordings.
 2. Copyright management may be an issue with this collection. Further research is needed to determine the extent to which digitization may be used to preserve historic documents.
 3. Consideration must be given to the ethics of “digitizing” religious or cultural artefacts related to communities with differing belief systems. In some situations, preservation by such methods may run counter to the rights and beliefs of those communities.

2. The Museum will hold clear legal title to all artefacts acquired.
 3. artefacts within the Collections are to be held in trust for the Community, not used as disposable assets.
 4. In all cases, artefacts will be preserved ‘in perpetuity’ to the extent this is possible, given the programming needs of the Museum (particularly in the case of “extension” artefacts).
2. The museum’s Mission Statement is “To educate visitors of the historic, economic, scientific, technical, social and cultural role aviation has played in the growth and prosperity of our province and country. Furthermore, it is the museum’s mission to collect, preserve, depict and display aeronautical artefacts significant to Saskatchewan and Canadian aviation.
1. In carrying out this mandate, the Saskatchewan Aviation Museum is committed to reflecting the surrounding community in all its diversity.
 2. In the case of culturally sensitive artefacts, the Museum will consult with the appropriate community concerning traditional knowledge, issues of cultural appropriation, sensitivity of the materials to ensure the proper care and use of such materials.
 3. The Museum will prepare a Statement of Significance for each artefact or group of artefacts in the Permanent Collection which will be used, together with the Collections Mandate to provide a basis for decisions on the use, care, storing and recovery plans in the event of an emergency.
3. Staffing
1. Curator
 1. Personnel
 1. May be one or more persons acting as a committee.
 2. Preferably a paid employee but may be volunteer(s)
 2. Accountability
 1. The Curator is accountable to the Board, through the Executive Director
 3. Qualifications
 1. A familiarity, based in training or experience, of the role of a Curator.
 2. The Board must be satisfied that any candidate for the role of Curator has good organizational skills and good interpersonal skills.
 3. The Curator must have, or acquire, a good understanding of the culture and history of Saskatchewan and the role of Aviation in the development and historical preservation of that culture.
 4. Duties and responsibilities
 1. In accordance with the Museum Mandate and the resources available to the Museum, the Curator determines the scope of the collections.
 2. Determines where there may be deficiencies or surpluses within the Collection and recommends ways to address these issues.
 3. Maintains oversight of the Acquisitions process.
 1. Identifies specific needs and priorities for artefacts to be acquired in accordance with general principles as determined by the Board.
 2. Recommends procedures to be followed in acquiring artefacts (eg purchase, donations, transfers from other organizations).
 3. Makes recommendations concerning acquisition/accession and de-accession of artefacts with regard to budgetary restraints and value of particular artefacts to tell the story of Aviation in Saskatchewan.

4. Ensures compliance with provincial and federal regulations, including Firearms legislation.
 4. Determines, in broad terms, the manner in which the artefacts in the Museum may be used in carrying out the Mandate of the Museum.
 5. Together with the Conservator and Registrar, ensures that the physical attributes and provenance of artefacts are documented.
2. Registrar
 1. Personnel
 1. May be one or more persons
 2. Most likely volunteer(s)
 2. Accountability
 1. The Registrar is accountable to the Curator
 3. Duties and Responsibilities
 1. Maintain records of all artefacts, including source (Donor), accession records, all treatment and storage records, provenance and final disposition.
 2. Maintains a filing system for the holding of all original paper-based forms and records, including treatment records produced by Conservation as well as all photographic records
 3. Maintains records of all loans, incoming as well as outgoing.
 4. Maintain public searchable digital records (MAS computer-based database)
 5. Maintains suitable digital back-ups of all records, both paper based and electronic.
 3. Conservator
 1. Personnel
 1. May be one or more persons
 2. May be paid employee(s) or volunteer(s)
 2. Accountability
 1. The Conservator is generally accountable to the Curator
 3. Qualifications
 1. A University Degree in Conservation or other advanced training in an equivalent discipline gained in an academic setting or through a responsible position in a museum.
 2. The Conservator must have an appreciation for the cultural value of artefacts in the Collection.
 3. The Conservator must set an example for staff and volunteers in working with, or handling artefacts, in terms of handling and working procedures, bearing in mind legal and ethical considerations involving culturally sensitive items.
 4. The Conservator must have a grasp of the nature of processes that could lead to the deterioration of artefacts in the collection.
 5. The Conservator should have a grasp of environmental control and the effects of varying environmental conditions surrounding the artefacts, specifically temperature, humidity, lighting and radiant heating.
 4. Duties and Responsibilities
 1. The Conservator is, in general terms, responsible for the condition and preservation of all artefacts in the Museum.
 2. The Conservator will normally act as Safety Officer for the Museum, and will serve as Chair of the Safety Committee. The Safety Officer has the responsibility for overseeing the safe storage of flammable or hazardous materials and, in concert with the Risk Management Committee of the Board, be alert for conditions that potentially pose a risk for the Museum and its clientele.

3. The Conservator examines any proposed accession, and, together with the Curator and the members of the Acquisitions Committee, determines the suitability of any item proposed for accession.
4. Where there are safety concerns surrounding the accession of any artefact or retention of any existing artefact, the Conservator has the responsibility for seeing that the article in question is refused accession, or, if already part of the collection, is removed and disposed of in a timely manner, or the safety issue is resolved.
5. The Conservator determines appropriate treatment procedures for specific artefacts, and trains/supervises staff and volunteers in the proper completion of treatments.
6. Where necessary, the Conservator will consult with Canadian Conservation Institute or other appropriate sources of information concerning suitable treatment possibilities, and will select treatments that best meet conservation standards in the context of the Museum's Mandate.
7. The Conservator ensures that complete records are maintained concerning all artefact treatments, and, in cooperation with the Registrar ensures that those records are incorporated in the files (both paper and digital) relating to the individual artefacts.
8. Where the Conservator discovers clues to the past story of any artefact in the course of overseeing or carrying out conservation activities, these details will be reported to the Curator and sent to the Registrar for inclusion in the master file for the artefact.
9. The Conservator will carry out activities in cooperation with the Board Human Resources Committee to encourage the recruitment of volunteers who wish to work in the Collections area.
10. The Conservator will provide training opportunities to enable volunteers to prepare themselves to carry out tasks within the Collection.

4. Volunteers

Volunteers are welcomed and treated as valuable and integral members of the museum's human resources.

Each volunteer will be expected to make a commitment of time/talent to the Museum, and to honour that commitment. Of course, the exact nature and extent of the commitment will vary with the volunteer's situation, and will be determined in consultation between the volunteer and the Collections Manager (Conservator) and/or Volunteer coordinator and/or the Executive Director.

Training will be made available to each volunteer in accordance with the duties to be carried out and the past training or experience the volunteer may have.

A record will be kept for each volunteer describing training which has been successfully completed.

Where feasible, volunteers with sufficient skills, may be designated as Lead Hands for specific projects, and undertake a supervisory role under the guidance of the Collections Manager (Conservator) or designate.

The details of Volunteer responsibilities will be included in a Volunteers Manual to be distributed to all volunteers.

Volunteers are not expected/permitted to make statements concerning the operation of SAM to outside bodies (press etc) except with the express permission of the Executive Director.

B. Collections Acquisitions Procedures (In-Kind artefact Donations Only)

1. Acquisitions

1. No "In-Kind" donations will be accepted without prior approval by the Collections Manager (Curator/Conservator or Exec Director)
2. Intended donations will require the completion of the appropriate contact form (Donor Contact Form) containing:
 1. the name and address of the donor, including phone number or email address.
 2. a description of the item proposed for donation. A photograph of the item would be helpful.

When this information is received, the donor will be contacted by collections personnel for an interview concerning delivery of the item (Transfer of Ownership and/or Copyright Form) :

1. a statement of ownership and acknowledgment that all ownership rights to the item will be transferred irrevocably to the Saskatchewan Aviation Museum, and that the ownership of the item cannot be returned to the donor;
2. as much information as is known about the history of the item, including past owners, if any;
3. An estimate of the value of the item, if a charitable donations receipt is desired. If the value claimed exceeds \$1000CAN, a written formal appraisal will be required from an independent third party at the donor's expense. For receipts up to \$1000CAN, it may be possible for knowledgeable Museum personnel to provide an appraisal at no charge to the donor. Following the submission of the application form, an appointment may be made for the physical examination of the offered item if deemed necessary.
3. With the application procedure completed, a decision will be made as to whether or not the item will be accepted, and an appointment made for the delivery of the item, at which time any required receipt will be provided, and the item will become the property of the Museum.
4. At the time of acceptance, the Acquisitions Committee or Collections Manager will determine into which Collection the donated item will be placed (Permanent Collection, Extension Collection, Library Collection).
5. No promises or guarantees can be made to a donor as to the particular use to which any donated article may be put, or to how or when it maybe displayed. No personal information concerning the Donor or the Donor's family will be displayed with the artefact.
6. The Acquisitions Committee will agree to the application, by the Registrar or Conservator, of a suitable Accession Number to all accepted artefacts. A note in the artefact Master File will be made to describe the location of the Accession Number on each artefact.
7. The storage location of every artefact will be recorded in the Master File (hard copy and digital) for the artefact.

C. Collections Acquisition Procedures (In-Kind Materials and Supplies – Consumable)

In most situations, materials and supplies will be simply purchased by the Museum, either through Purchase Order or cash reimbursement upon receipt of a paid invoice (for amounts up to \$100.00).

In some situations, it may be desirable to accept In-Kind donations of supplies/parts (consumables) to be used in the operations of the Museum or for the conservation or exhibiting of artefacts. Such items might include miscellaneous parts (metal or wood, etc) for conservation of artefacts or exhibits, as well as lubricants, paints, cleaning supplies, air masks, gloves, etc.

In such circumstances, where the aggregate value of the in-kind donation is at least \$20, but does not exceed \$100, a tax receipt may be issued to the donor, and the details reported to the Collections Manager or Executive Director for inclusion in a “Supplies Inventory”.

Receipt of donations in kind of supplies/parts, where the value of any item exceeds \$100, will require approval from the Executive Director or Collections Manager (Curator, Conservator).

In the case of Parts and Supplies, no Accession Number will be applied, but the item will have a label attached with the date received and a reference number to the Parts/Supplies Inventory. Parts and supplies retained for specific projects should reference the master file entry for the artefact for which it is intended. The date received will be used to track the age of stored materials to avoid the accumulation of dangerous/flammable waste. All such items will be stored in a designated area, not open to the public.

Note 1: Forms to document the foregoing transactions are in the process of being created, except for the initial donations contact form which is currently included on the website. The draft forms are appended to this document.

Note 2: reference to “Parts/Supplies Inventory” needs to be clarified. There could be confusion between that term and “Inventory” as applied to the Museum’s physical assets inventory and as applied to the stock of parts and supplies.

Note 3: There is some inconsistency in the use of names for decision making offices, due to the creation of the inclusive term “Collections Manager” part way through the writing of this document. “Collections Manager” includes the functions of Curator, Registrar and Conservator, and was created to describe an existing function which encompasses all of these roles.

APPENDICES

Donation Offer Form

Original to Master File

Date:

Museum Name: Saskatchewan Aviation Museum

Address: 5 Hangar Road, Saskatoon, SK S7L5X4

Phone Number: (306) 651-7247

Email: Office@SaskAviation.ca

Donor Name: Jane Doe

Address: Apt 120-715 Any St

Phone Number: (306) 555-1000

Email: jdoe@service.net

Description of Property :

(Written description of item being offered. Attach a photograph if possible.)

(following to be filled in by Museum)

Entry #:

Entry Date:

Acquisition Mode:

Gift

Purchase

Bequest

Other: _____

Transfer of Ownership Form

Original to Master File
Copy to Source

Date:

Museum Name : Saskatchewan Aviation Museum

Address: 5 Hangar Road, Saskatoon, SK S7L 5X4

Phone Number: 306-651-7247

Email:Office@SaskAviation.ca

Donor (Source) Name :

Address:

Phone Number:

Email:

Entry #:

Entry Date:

Description of Property :

Acquisition Mode:

- Gift Purchase Bequest
 Other: _____

Would you like to be publicly acknowledged? (*gift or bequest only*)

- No Yes: **Credit Line:**

Estimated value of the Property being donated: [] Any estimate exceeding \$1,000 must be supported by an independent (third party) appraisal at the expense of the Donor. Estimates up to \$1000 may be approved by Museum personnel with appropriate experience.

Note 1: Where a receipt has been issued for income tax purposes, the donated article(s) may not, under any circumstances be returned to the Donor or the donor's successors.

Note 2: The Saskatchewan Aviation Museum makes no representation as to the nature or amount of any tax benefits or consequences which may accrue to the Donor as a result of this donation.

Copyright Ownership (Paintings, Images, Printed/Recorded Music or Literature):

1. Are you the author of this Property?

No: I did not create the Property. The author/creator of this Property is: _____
[complete if known.] Attach any information to assist in contacting the author.

Yes: I created the Property and therefore under Canadian copyright law I am the author of this Property. (Please attach copyright registration certificate or any other evidence of authorship of this Property.)

As the author, will you waive any of the moral rights that an author has under Canadian copyright law for the benefit of the Museum?

Yes: I waive the right to have my name associated with the Property and the right to remain anonymous or to use a pseudonym.

Yes: I waive the right to prevent modifications to the Property where such modifications may be prejudicial to my honour or reputation.

Yes: I waive the right to prevent the use of the Property in association with a product, service, cause or institution that may be prejudicial to my honour or reputation.

2. Are you the copyright holder in the Property?

No: I do not own the copyright in the Property. The copyright holder is: _____
[complete if known.] Attach any information to assist in contacting the copyright holder.

Yes: I own the copyright in the Property. [Attach copyright registration certificate or any other evidence, such as a copyright assignment agreement, proving ownership of copyright in the Property.]

As the copyright owner in the Property, are you transferring ownership of copyright in the Property to the Museum?

No: I will retain copyright in the Property.

Yes: By signing this agreement below, I warrant that I am the owner of copyright in the Property and that I hereby assign and transfer all copyright in the Property to the Museum.

3. Has the copyright in the Property ever been licensed or assigned to any individuals or organizations?

No: the Property has not been licensed or assigned.

Yes: the Property has been licensed or assigned. [Attach a summary of any licenses or assignments relating to the Property.]

[End of Copy Right transfer section]

General Transfer Provisions

I (we) unconditionally give to the museum the Property described above which I (we) own, and transfer full title and all privileges of ownership. Note: Where the donation is being made by an institution or a corporation, the signature should specify the name and title of the authorized representative.

The Museum reserves the right to display, loan, use or dispose of (deaccession) the Property at its own discretion.

The Museum acknowledges receipt of the Property and accepts unconditional ownership of the Property described herein.

x _____

Source

Source name (please print)

Date

x _____

Witness

Witness name (please print)

Date

x _____

Authorized Museum Representative

Name

Date

x _____

Witness

Name

Date

Condition Report Form

Institution Name:

Accession Number:

Object Name/Title:

Permanent Location (*Building/Room/Unit/Shelf*):

Dimensions (*Length/Width/Height/Depth/Other*)/**Units:**

Brief Description:

Surface Markings:

Name of Artist/Maker:

Technique:

Material(s)/Medium (*in order of prevalence*):

Current Condition Detail (*observations; previous treatments, repairs or alterations*):

Damage (check where appropriate)/**Location** (provide diagrams where necessary)

- | | |
|---------------------------------------------------------------------|-----------------------------------------------------------------|
| <input type="checkbox"/> abrasion | <input type="checkbox"/> flaking |
| <input type="checkbox"/> addition | <input type="checkbox"/> folds |
| <input type="checkbox"/> alteration | <input type="checkbox"/> frayed |
| <input type="checkbox"/> bleeding | <input type="checkbox"/> gouge |
| <input type="checkbox"/> break | <input type="checkbox"/> hardened |
| <input type="checkbox"/> brittle | <input type="checkbox"/> hole |
| <input type="checkbox"/> bulge | <input type="checkbox"/> loss of finish/paint |
| <input type="checkbox"/> chip | <input type="checkbox"/> loose parts |
| <input type="checkbox"/> cleavage | <input type="checkbox"/> missing parts |
| <input type="checkbox"/> cockling | <input type="checkbox"/> mould/mildew |
| <input type="checkbox"/> corrosion | <input type="checkbox"/> previous repair |
| <input type="checkbox"/> active <input type="checkbox"/> inactive | <input type="checkbox"/> scratch/scrape/rub |
| <input type="checkbox"/> patina | <input type="checkbox"/> signs of infestation: |
| <input type="checkbox"/> crack | <input type="checkbox"/> vermin <input type="checkbox"/> insect |
| <input type="checkbox"/> crease | <input type="checkbox"/> split |
| <input type="checkbox"/> dent | <input type="checkbox"/> stain |
| <input type="checkbox"/> dirt/soil: | <input type="checkbox"/> tear |
| <input type="checkbox"/> grime <input type="checkbox"/> surface | <input type="checkbox"/> unglued |
| <input type="checkbox"/> ingrained <input type="checkbox"/> dust | <input type="checkbox"/> warp |
| <input type="checkbox"/> discolouration: | <input type="checkbox"/> weakness |
| <input type="checkbox"/> localized <input type="checkbox"/> overall | <input type="checkbox"/> wear |
| <input type="checkbox"/> fading/bleaching | |

Reason for Condition Report:

- | | | |
|------------------------------------------|-----------------------------------------|-----------------------------------------|
| <input type="checkbox"/> New Acquisition | <input type="checkbox"/> Loan, outgoing | <input type="checkbox"/> Loan, incoming |
| <input type="checkbox"/> Damage | <input type="checkbox"/> Other: _____ | |

Exhibition and Storage Recommendations:

Care and Handling:

Environmental Conditions:

Suggested Mounts:

Current Condition Date:

Condition Examiner Name:

Signature:

*Please attach photographs and/or detailed sketches of object.
Note: Condition Reporting terms found in Handbook Glossary*

Deaccessioning Form

Accession #:

Object Name:

Date:

Institution Name:

Address:

Phone Number:

Email:

Reason for Deaccession	Disposition Mode	Disposition Recipient

Notes:

Deaccessioning Authorization on File

x _____
 Governing Authority Signature
 Name (print):
 Title:
 Date:

x _____
 Governing Authority Signature
 Name (print):
 Title:
 Date:

Catalog Form

Catalogue Record

Institution Name:

Institution City/Town:

Institution Address:

Object Name:

Accession Number:

Previous Number(s):

Accession Date:

Acquisition Date:

Acquisition Mode:

Category:

Sub-category:

Number of Components:

Component Part Names:

Source Name:

Source Address:

Permanent location:

Building:

Room:

Unit:

Shelf:

Location date:

Current location:

Building:

Room:

Unit:

Shelf:

Location date:

Dimensions:

Units:

Width:

Height:

Depth:

Length:

Circumference:

Description:

Marks/labels/inscription:

Translation:

Colour(s):

Material(s)

Medium:

Support:

Technique

Title/title variation:

Artist

Maker:

Designer name:

Department:

Discipline (collection type):

Subject/image:

Date of Object, from:

Date of Object, to:

Period:

School/Style:

Originating country:

Province/territory/state:

Culture:

Country of use:

Province of use:

Brand name:

Model name/number:

Manufacturer:

Manufacturing Technique:

History of use:

Original owner name(s):

Previous owner name(s):

Historical/military associations:

Military unit:

Current Condition Description:

Condition date:

Condition examiner name:

Condition remarks:

Purchase date:

Purchase price:

Tax receipt submitted date:

Tax receipt value:

Appraisal date:

Appraiser name:

Appraised value:

Photograph number:

Copyright holder name:

Copyright holder address:

Record restrictions:

Credit line:

Catalogue date:

Cataloguer name:

Cataloguer references:

Conservation treatment date:

Conservator name:

Conservation remarks:

Conservation treatment

Loan history:

Exhibition history:

Status:

Deaccession date:

Disposition mode:

Disposition date:

Disposition recipient/address: