

REGULATION MANUAL OF THE
ART MUSEUM OF THE AMERICAS
OF THE
ORGANIZATION OF AMERICAN STATES



Organization of
American States

AMA ART MUSEUM of the AMERICAS
ORGANIZATION of AMERICAN STATES

PRODUCED SPRING 2013

MUSEUM REGULATIONS MANUAL

*The most current regulations and forms can be found at:
museum.oas.org/forms.html*

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PARTS 1 & 2 – FORWARD, MISSION STATEMENT AND ORGANIZATIONAL CHART

For the first time in the 36-year history of AMA | Art Museum of the Americas, the museum has put together a unified set of rules and regulations contained in this manual. I hope that this manual will be of assistance and guidance to all museum staff and that it will contribute to an overall successful management of one of the SG/OAS most valuable assets: its permanent collection.

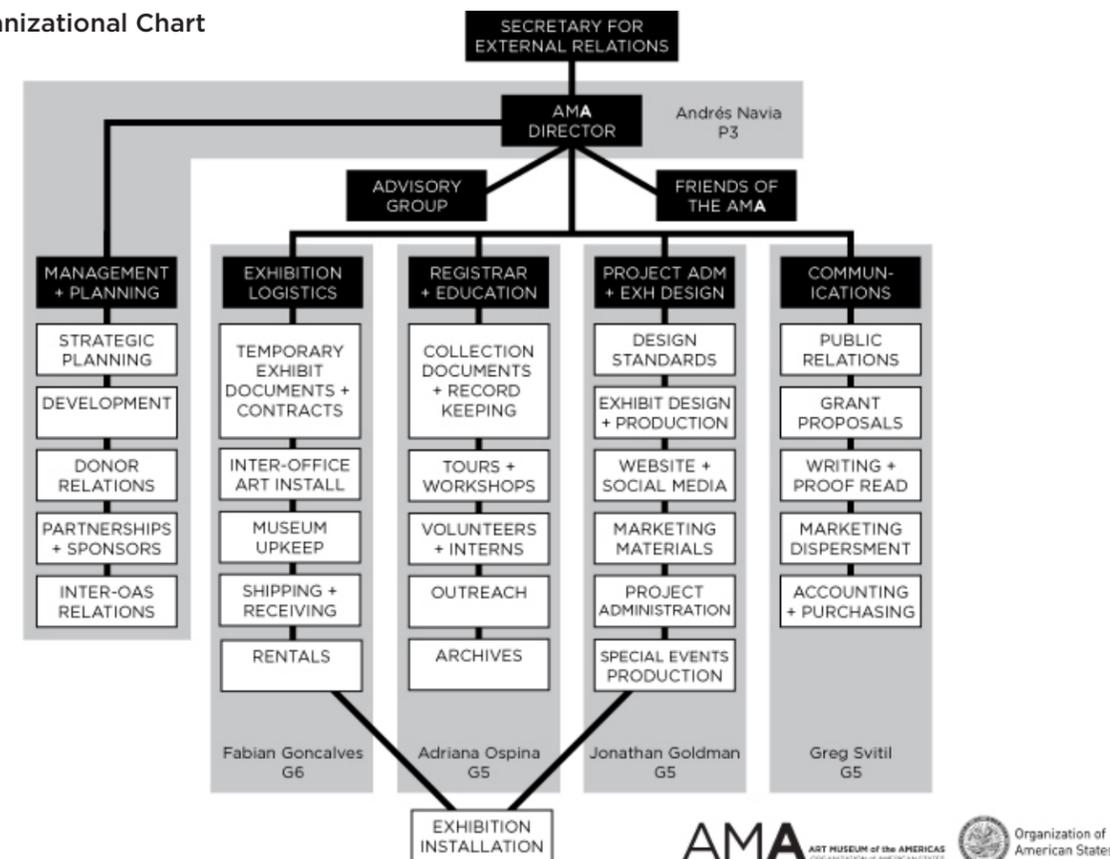
This manual is aimed at regulating administrative practices and procedures and clarifying museum staff accountability, all to facilitate AMA's operation and reduce management risks. This guide is an essential reference for AMA in its effort to reach excellence in its operations.

Andrés Navia, Director
AMA | Art Museum of the Americas

1. AMA's Mission Statement

AMA's work is based on the principle that the arts are transformative for individuals and communities. This belief simultaneously serves to promote the core values of the Organization of American States (OAS) by providing a space for cultural expression, creativity, dialogue and learning, highlighting themes such as democracy, development, human rights, justice, freedom of expression, and innovation. AMA's work advances the inter-American agenda, drawing on the arts to showcase a constructive vision of the future of the Americas via local and hemispheric cultural exchange. This is achieved by showcasing cutting-edge exhibits of artists whose output creatively combine aesthetics with topical social and political issues and by establishing a dialogue of these works with AMA's Permanent Collection.

2. Organizational Chart



PART 3 – PERMANENT COLLECTION REGISTRATION AND MANAGEMENT

3 A. VERNON ARTWORK REGISTRATION SYSTEM

i. Nature and purpose of the system

- Vernon CMS is a collections management system used in museums and collecting institutions in the United States, Australasia and Europe. Vernon is suitable from single user sites to major institutions with networked systems, multiple users, multiple sites and collections.
- Vernon allows AMA to securely register collection pieces, retrieval, reporting and finding collection pieces associated to the artist, name of piece, nationality, location of the piece, gender, etc.
- Vernon users need a log-on, name and a password. It is via the log-on name that the system recognizes and controls a user on the system.
- The Audit tool keeps an electronic archive of all changes to data regardless of how, where or when the change occurred. From the audit file a hardcopy report can be generated for the Systems Supervisor showing who changed what, when, and how.
- The Audit file can be used to recover updates if a system has crashed and has to be restored from backup (provided the Audit file is not affected). This is an extremely valuable safeguard.
- The system logs the date and the user who created or changed it into each record. This tells you where to look in the audit log to see the full details of these changes. Because every change is audited, for any record you can rollback (i.e. undo) to a prior version in the event of an update error. This rollback facility allows you to view the update history in full detail.

ii. Accessibility of the database system by AMA staff

AMA has been using Vernon CMS since 1997. Only the collection registrar and the communication assistant have access to all the features of the database. AMA's Director also has access for queries. The registrar is the only person authorized to make updates and changes in the system and the communications assistant is only allowed to make changes related to the uploading of new images. The registrar generates reports of

the information in the database on a regular basis, this includes: all location changes, inventories, condition updates, accession of new acquisitions and general information about the artists in the collection.

Both the communication assistant and AMA's Director are allowed to generate reports in the absence of the registrar.

3 B. PERMANENT COLLECTION STORAGE ROOM AND MUSEUM ACCESS REGULATION

- Permanent collection (PC) storage areas should be used to house PC pieces only.
- AMA's director, PC registrar or designated person must be present to record all movement of art works and maintain accurate location in the PC's management database, unless otherwise authorized by AMA's Director or the Secretary for External Relations.
- The designated PC registrar has the obligation to keep records of artworks and documents and identification data, dues-in, dues-out, and balances. All art pieces acquired by AMA, regardless of source, whether a donation, issue, transfer, should be accounted for.
- All movement records will be filed and in AMA's Vernon data base system. Manual systems used to account for art pieces will be logged.
- Designated AMA staff will be allowed to enter the storage area to monitor environmental conditions, pest control and dehumidifiers.
- Use of PC storage area for temporary storage of non-collection has to be avoided.
- Cleaning products, mops and brooms, surplus office supplies, extra furniture, etc., cannot be stored in the PC storage area.
- Artworks in storage have to be inspected monthly to assess their condition for any signs of deterioration and for evidence of pest activity. These inspections should be documented and saved as part of the museum's records.
- Access to AMA beyond regular operating hours (Tuesday-Sunday 10:00AM-5:00PM) can only occur with approval of the museum's director or the Secretary for External Relations and with the presence of a SG/OAS security staff.

x. No AMA staff is allowed to hold keys that provide access to the museum; only SG/OAS security staff is allowed to have keys to AMA's access doors.

3 C. ACQUISITION PROCEDURES FOR NEW PERMANENT COLLECTION PIECES

AMA's director is the only AMA staff authorized to request donations for the permanent collection. Additionally, all submissions and considerations for works to be accessioned into AMA's permanent collection must be reviewed by AMA's advisory group based on the works' artistic merits and their consistency with AMA's existing pieces, the museum's and the OAS' mission.

3 D. Loans

i. Outgoing (outside OAS):

Loans requested to AMA will be considered for well reputed museums, qualified galleries, governmental and academic institutions for temporary exhibitions and longer-term installations of educational significance. The permanent collection is accessible online at www.amamuseum.org.

Application: Loan requests must be made in writing to the director of the museum at least six months prior to the planned exhibition opening date. No more than six works will be loaned to any exhibition where AMA is not a key partner. Most loans are limited to a period of one year. A current General Facility Report for each proposed venue should be submitted at the time of request. Requesting institutions should expect the decision process to take at least three months). AMA reserves the right to decline any request at its discretion, withdraw any work from loan, or cancel a proposed or agreed upon loan at any time. (See section 12 H for Standard Facility Report Form)

Once a loan has been approved, all loan-related communications to AMA should be directed to the registrar for the Permanent Collection. The borrowing institution is responsible for adhering to copyright and permissions laws. Once the loan is approved, the exhibit assistant and fundraising and development specialist will assist the processing and paperwork for the loan.

- Artwork loan fee: Borrowing institutions will be charged an administrative fee of \$150 for each work approved for loan.
- Rush fee: A loan request is considered a 'rush' when the date on the initial letter of request is less than three months before the opening date of the exhibition. Such loan requests are usually declined. In the even that

a rush request is approved, the borrowing institution will be charged a \$200 flat rush fee in addition to the standard artwork loan fee.

- The borrowing institution is responsible for all other charges related to the loan including, but not limited to, packing, fine art shipping, insurance coverage, courier charges, and (at AMA's discretion and when agreed to in advance) any necessary framing/glazing or mount-making preparation. No additional fee will be charged for loan cancellation or postponement.
- Loan fee waivers may be granted at AMA's discretion.

ii. Inter-office loans (within OAS)

AMA, as a division of the Secretariat for External Relations, in conjunction with its duty of promoting the cultural heritage of the Americas and the OAS mission among the general public, advises that all employees of the General Secretariat should take into account the following regulations associated with inter-office loans of AMA's Permanent Collection:

AMA artwork can only be loaned only to those occupying the following positions:

1. President of the Permanent Council: eight artworks max.
2. Secretary General (SG): eight artworks max.
3. Assistant Secretary General (ASG): eight artworks max.
4. SG's chief of staff: six artworks max.
5. ASG's chief of staff: two artworks max.
6. Secretaries: two artworks max.
7. Department Directors: one artwork max.

Requests made by the aforementioned offices are considered according to availability. Once a request is approved, the requestor enters into a formal loan agreement with the AMA prior to installation of artworks.

Employees who do not occupy the six aforementioned positions and who currently have permanent collection artwork in their offices may continue to enjoy them until the AMA has to remove any of the pieces for an art exhibit, museum loan, or relocation to a public SG/OAS area. The pieces may be removed anytime for exhibits and external loans.

PART 4 – HANDLING, PACKING & MOVING PERMANENT COLLECTION AND LOANED ARTWORK

i. General precautions

Handling or moving AMA's collection artworks should be kept to a minimum at all times, considering that moving is the cause of greatest damage and wear and tear of the art collection. AMA's collection is at its most vulnerable when being handled or moved. AMA staff designated to handle collections should be fully aware of procedures and risks. Following is a list of general precautions:

- Locate the artwork to be moved consulting AMA's data base list.
- Understand the special needs of different types of AMA's collection artworks before handling or moving.
- If an artwork needs to be handled for transit, storage, display, etc., only allow AMA's designated persons to handle it.
- Never let other persons handle collections, for example interns or researchers, without express guidance and supervision at all times.
- Use lint-free cotton gloves when handling artworks to avoid leaving any residue from your fingers or hands.
- Concentrate when handling or moving objects; do not carry on conversations, attempt to write or type with one hand, or answer cell phones.
- Use pencils, not ink, in the vicinity of artworks. Never eat, drink or smoke in the vicinity of an art piece.

ii. Documenting and preparing

- Ensure that AMA documentation procedures are followed in coordination with AMA's registrar when moving objects from one location to another.
- AMA staff will move all selected pieces for external loans after they have been photographed and

condition report has been made.

- Working with collection pieces requires the use of a clean, uncluttered table or desk or in a clean area.
- Padding of work surfaces is recommended.
- Ensure that light levels are appropriate for the collection pieces being handled.
- Never pile paintings on top of others while preparing works.
- Take necessary precautions to provide cushioning wherever possible.
- If an AMA artwork is wrapped with glassine paper below the plastic, it means that it requires conservation treatment cannot be loaned.
- Never leave objects out of storage containers, for example on a table at the Casita workshop for a long length of time unattended.
- Do not use flash photography with light-sensitive paintings and sculptures.

iii. Storage

- Keep storage areas at AMA's basement and Casita uncluttered, tidy and clean to avoid accidents when objects are being carried or moved.
- Make sure that doors are opened for you if required, rather than trying to open a door while carrying objects or putting objects temporarily on the floor to open the door.
- Never put objects down in a location where collections are not normally located.
- Do not overload drawers, storage boxes or containers; too much weight can create difficulties in lifting or sliding.
- In storage areas, on racking and in shelves, ensure objects are well spaced to avoid items rubbing against each other.

- Ensure that artworks are relocated in the correct position under the supervision of the AMA's collection registrar, following a loan or display, when they are brought back to the storage areas.

- Use both hands to lift objects.

- Carry one object or box at a time.

iv. Packing and transit

- Pack or store objects wherever possible using inert, rested materials such as -acid-free tissue paper or acid-free storage boxes.

- Packing for transit implies movement, vibration and shock, and objects need to be carefully protected and cushioned.

- When moving a three--dimensional artworks/sculptures make sure its rear and sides are well protected.

- All artworks should be wrapped on virgin plastic.

- The approved/hired transportation company should pack works using bubble wrap and crates.

- When moving artwork, make certain that corners are well protected.

- Label all objects in transit with FRAGILE/THIS WAY UP notices and put red warnings on vulnerable parts.

- Avoid moving artworks on extreme weather conditions temperature higher than 80 F or lower than 50 F and humidity more than 70%.

- Use trolleys/carts when possible to avoid carrying.

For SG/OAS inter-office loans (GSB, MNB, Administrative, Pink Palace, SG Residence and Casita buildings):

- Make sure there's always someone expecting the works at the final installation location.

- Artwork must be installed immediately after its arrival; otherwise, the artwork must come back to storage at

- AMA while a guard is on duty.

- If the artwork is taller than your shoulder-length, have an extra staff help moving it.

- If is more than one artwork is being moved using a cart, an additional staff is required to hold the cart in place.

- The cart bottom should be padded with a moving blanket and two-ply cardboard sheets big enough to cover the outside edges of the artworks should be placed between each piece.

- A soon the first artwork is placed on the cart; two staff should hold the cart and the artworks at all times.

- Avoid transporting sculptures and flat works on the same cart simultaneously.

- Be aware of your surroundings, wind direction, uneven surfaces, ceiling heights, threshold heights, automatic doors and elevator doors.

- If transport involves a truck, arrangements must be made to secure OAS truck and approved driver availability.

- Two staff are needed to place big paintings on the truck's flat bed.

- For the OAS truck flat bed, remove the metal back doors, check the bed surface for small objects and sweep it.

- Place a large two ply cardboard on the bed and place the first artwork facing up and close to the truck cabin.

- Do not stack artworks without a cardboard between the artworks

- If the OAS van is available, remove the back seat check for small objects on the floor and sweep it.

- Do not stack artworks that are not framed; if they are framed, place two ply cardboard between them. Identify a place where to put artwork once inside the building.

- Unload the artworks one by one moving them inside the building.
- Do not stack against the wall; spread them throughout the walls of the rooms.
- When taking works back to the Museum wrap them in virgin plastic.
- Never leave artworks outdoors; all works need to be in secure sheltered places at all times.

PART 5 – NON COLLECTION PIECES MANAGEMENT (FORMERLY KNOWN AS CONSIGNMENT PIECES)

5 A. Background

- i. Most of AMA's non-collection pieces were left at the museum by artists prior to 1983 on a consignment basis with the understanding that the artist assumed responsibility for the recuperation of the art work from the museum if not sold.
- ii. In 1983, AMA ended its consignment program, and the majority of the unsold artworks were reclaimed by their owners or donated by them to be sold to benefit the museum.
- iii. A good number of these works of art remained with the museum, notwithstanding the Museum's efforts to have them reclaimed. These works have not been included in the Museum's permanent collection for:
 - iv. The artist is already represented in the museum's collection by better works. The conservation state of the work is poor.
 - v. To strengthen community outreach and in support of the Museum's mission to promote appreciation of the art of Latin America and the Caribbean, selected works were donated to local cultural institutions including the Latin American Youth Center.
 - vi. To consolidate all of the non-collection pieces into one database, a number was given to every non-collection piece using the following code: AMA N----. There are now records for AMA N1 - N802. This is the same procedure for the permanent collection, except the 'N' was added to stand for non-collection.
 - vii. Because so many pieces don't have enough information to make a distinguishing entry in the database, a photograph of each piece has been taken.
 - viii. Along with the photographs, a spreadsheet was made containing all information discernable from each piece. So, for instance, it might not be known who made a certain piece, but we may know its title and year of production.

ix. In June 2012, AMA's permanent collection registrar started using the spreadsheet and images to create permanent entries in the art management software (Vernon), which is where AMA keeps records for the permanent collection. All future additions to the non-collection will be numbered and added to Vernon.

1. All new non-collection pieces have to be numbered, documented, photographed and entered into the AMA's database system.

5 B. Sale and auction

In 2005, in consultation with the OAS Legal Department, AMA took the following actions with regards to non-collection inventory:

i. Although pursuant to DC laws, these works of art are presumed to have been abandoned by their original owners and as a result, the General Secretariat is technically their owner, as a courtesy, the museum notified OAS Missions about works by artists from their countries, in the event that the Mission had the means to return the works to the owner. The Museum transferred works to OAS missions upon request;

ii. A series of silent auction should continue with proceeds from sales of works to benefit the museum.

PART 6 – TEMPORARY EXHIBITIONS

6 A. Proposal presentation

Most temporary exhibits go through a process which implies a proposal evaluation by AMA's Advisory Group. Also, proposals could come from Museums, countries, embassies, curators and should be presented at least one year in advance.

Temporary exhibit proposals presented to AMA should be no longer than ten (10) pages and be presented by a reputable curator. The proposal should outline the concept and framework of the exhibition and explain the social, political, historical or artistic events, movements or theories that inspired the exhibit, including theoretical references.

The proposal should also explain why the exhibition is relevant to the OAS and AMA's mission and relate to the history of the venue and previous exhibitions. Describe the benefit the Organization will gain from the exhibit associating the exhibit to AMA's facilities, galleries and location. A description of the works to be displayed must be included with the number of artists, their names, nationalities and locations. State whether the works are newly commissioned, existing works or a mix of both. Include images of works by using slides on a DVD.

Additionally, the proposal should include:

i. Show what will be displayed. This section should outline what kind of artwork will be shown -- for example, video screens, sculptures, photos or paintings. Give the size and material of the pieces. Explain how the venue would be organized, in terms of the display of the works.

ii. Describe the expected target audience and any arrangements that may be needed. Suggest how the exhibition will target the OAS member state audience, and how it will appeal to audiences outside as well. Give examples of types of displays and programs that may be offered to appeal to a wide range of audiences.

iii. List the education and outreach programs that could result from the exhibition.

iv. Present time line of the exhibit's organization. Start by listing the material needed to present the work, such as equipment, displays, lighting, etc. Describe any other resources needed, research, assistance, permissions and artists. Provide a time line for planning, production time, installation and breakdown. Mention any partner who might help to carry on the exhibition.

v. In the budget section, list all expenses such as equipment, carpenter, installation, electricians and equipment. Also mention source of funding. Divide this section into potential and secured funds, and specify the source of the money. Outline tailored marketing and fundraising ideas, as these would be helpful if the exhibition has a specific target or particular subject.

6 B. Selection process

Temporary exhibit proposals will be evaluated by AMA's director in coordination with the Secretary of External Relations and AMA's advisory group. All proposals should maintain the guiding principles of the OAS and AMA's mission to promote the core values of the Organization of American States (OAS) ideally highlighting themes such as democracy, development, human rights, justice, freedom of expression, and innovation combining them with artistic merits and aesthetic quality.

6 C. Exhibit design standards

In order to ensure that AMA reflects the stature of representing the OAS, and to continue to maintain high standards for the museum, it is essential that the aesthetic quality of the museum be pristine and adhere to AMA, OAS, and professional museum standards to maintain a high-quality museum experience. As an art museum the excellence on the visual quality is essential. This includes good finishes, and an attention to detail. Even with a small budget, it is essential to maintain a pristine environment and creatively find solutions for ensuring a high standard of aesthetic quality.

i. Wall and text labels

Content for the wall text and labels are to be provided by the curator. Permanent collection pieces' label text is to be provided by the Collection Registrar. Museum staff should review and edit (if necessary) the text. AMA's director has the final approval of all text.

The museum should also ensure that wall text clearly draws the necessary connections between the exhibit, AMA's mission, and OAS values. All design work is performed by the Exhibit Designer.

The Gotham typeface family is the official type of AMA's brand. Gotham must be the primary typeface

used in all museum materials created in-house, unless the Director approves an alternative. Gotham book is primary weight for text, though any weight may be used. Exhibitions may employ other fonts if the show is a traveling, "pre-packaged" show or if a second typeface is used to compliment Gotham as a secondary typeface. AMA's Director could decide on the institutional change of the font.

Labels must be a minimum of 5 inches wide. Artwork descriptions must be written in a type size of 18-24 points. Line lengths should be 8-12 words. There should always be 70% contrast between label color and type color. Type size and contrast should be increased if the label will be difficult to see when installed (placed behind glass, seen in low light, on a low pedestal). To conform to universal museum accessibility standards, the base height of a label should be 4 feet (48 inches) high.

Wall text must be have a minimum width of 12 inches. The type size should be a minimum of 35 points. There should be at least 70% contrast between label color and type color. Type size and contrast should be increased if the label will be difficult to see when installed (placed behind glass, seen in low light, on a low pedestal). Sponsor sections and other secondary information or credits may be written in a slightly smaller size. Wall text may be placed at lowest with its midpoint aligned with the exhibit centerline and at a maximum height of the top of the wall text aligned with the top of its neighboring pieces of art. Wall text of the same sort (i.e. room texts) should all be mounted at the same height throughout the entire building.

The two landings on each floor of the museum at the stairwell serve as the introductory walls for each floor's exhibit and feature a title and a main wall text. The Exhibit Designer, in consultation with the Director, curator, and Exhibit Assistant, is primarily responsible for the production and mounting of all text and labels, as well as any entryway text or graphics.

ii. Mounting and display

Mounting height should be determined in collaboration with the curator. The Exhibit Assistant, in collaboration with the Exhibit Design and Museum Director, should establish a centerline that should be a general standard height for all works in an exhibit. This height is normally 58 inches (+/- 2 inches). It may be necessary for larger or irregular pieces to be hung at a different height. The goal of determining each pieces height is not have an exact, mathematical standard height, but rather that all the pieces in a gallery are optically at the same height (i.e. appear to be the same height regardless of whether they actually are). Mounting of artwork is primarily the responsibility of the Exhibit Assistant.

Electrical cords, wiring, and support mechanisms should not be visible to the public unless done so with

care, purposefully, and in an aesthetically pleasing manner. Cords and other support mechanisms should be covered or treated to minimize their visual impact.

Television displays, screens, and projectors should be displayed with the least visual impact possible. Projector base mounts and brackets should be installed on the side not visible to the public. Wooded bases should be painted with the museum wall paint to help blend it into the wall. Screens should be wall mounted with flat screen wall mounts and cables should be organized, constrained with cable brackets, and cables should be mounted in a linear manner across the wall. Only black or white cables can be visible if displayed on purpose. Any other color cables must be hidden using a cover of some sort, unless part of an artwork.

The Exhibit Designer works with the Exhibit Assistant to ensure aesthetic quality in the museum, which is finally approved by AMA's Director.

iii. F Street Gallery (TL)

The SG/OAS Department of General Services (DGS) must be informed at least two weeks in advance of all layout, equipment and objects that will be part of AMA exhibits at the F Street Gallery. All electrical installations that are not straight forward and require extensions, wall interventions that go beyond the regular framed works (or with solid backing) hanging procedure should be discussed with and approved by DGS.

Due to the nature of the F Street Gallery and its wall aluminum structure, all exhibits must consist of framed works hanging from the walls. Any perforation of the aluminum-covered walls and taping of works to the surfaces must be avoided.

iv. Maintenance and appearance of exhibit space

The museum and F st. gallery should be checked daily for damage or aesthetic problems by AMA's exhibit assistant. Scuff marks, scratches and dents on the wall should be immediately painted over. Damage to an artwork should be immediately recorded and fixed as soon as possible. The security guard area at AMA should be kept tidy and organized. There should not be too many materials to prevent over crowding of the front niche and desk. Maintenance of the exhibits is the responsibility of the Exhibit Assistant. A bi-weekly report from the exhibit assistant is required to keep record of all damages, repairs and required interventions.

PART 7 – CASITA WORKSHOP USE REGULATIONS

This section should take into account what is stipulated in the previous section on handling, packing and moving. The workshop and intern office area located in the first floor of the Casita should serve the following purposes:

- i. As work space for AMA's interns and/or volunteers.
- ii. As workshop area for the preparation of exhibit design material for exhibition such as fabricating special mounts and supports for both exhibition and storage.
- iii. As storage area of equipment, tools and materials associated to the production of exhibits, frame construction and occasional art work conservation.
- iv. As storage for packaging material for transitory exhibit works.
- v. As storage for packaging material for general uses.
- vi. As working area for cleaning and preparation of art works.
- vii. As storage area for non-collection pieces.
- viii. For security reasons, permanent collection pieces should not remain in the Casita workshop during weekdays for over forty-eight (48) hours unless other wise authorized by AMA's director or the Secretary for External Relations.
- ix. All AMA staff using the workshop is responsible for cleaning up and organizing after themselves. All packing material must be neatly folded and stored at the end of the day.

PART 8 – EMERGENCY PREPAREDNESS

AMA's primary procedures in the case of an emergency are defined by the Organization of American States. In light of the unique responsibilities we have as a museum, AMA has additional emergency procedures that are meant to compliment OAS procedures. Below are both OAS and AMA emergency procedures, but the most current information on OAS emergency procedures may be found at:

<http://oasconnect/BuildingsSecurity/tabid/58/Default.aspx>

8 A. OAS General procedures

i. Be prepared

Fire and Emergency Alarms. Know the location of the nearest alarm pull station. This is a RED alarm device found in corridors, close to exit stairwells. You can activate the alarm by pulling the handle.

Fire extinguishers. Know the location of the nearest fire extinguisher and review the easy-to-follow instructions on it. It only takes a few moments and in an emergency this preparedness could save your life and the lives of others.

Emergency exits. Locate the nearest emergency exits. Illuminated exit signs identify emergency exit stairwells.

ii. Emergency reporting

If you discover a fire or observe smoke or unusual heat, immediately call your nearest security officer or activate the nearest fire alarm pull-station.

iii. Emergency evacuation

- Leave the building using the evacuation routes, and follow the instructions of assigned Safety Marshal in your area.
- Take your purse and other valuable personal items, if time permits, but not risk your life for them.

- Close all doors as you leave.
- Exit the building by using exit stairwells. Walk calmly but quickly, maintaining contact with the handrail or wall. Keep sight of the person in front of you. Keep to the right of the stairwell.
- DO NOT USE ELEVATORS; the controls could be damaged and you would be trapped.
- Move as far away as possible from smoke and fire.
- If you are in the GSB, do not go to the parking garage. DO NOT try to drive your car out of the garage. DO NOT call the Security Guard desk about your car.
- Once outside, keep clear of entrances so Fire, Police, and Rescue services can operate freely.
- DO NOT reenter the building until the "all clear" signal is given.
- Should there be a need to evacuate for other reasons, NOT related to a personnel will also be alerted by the Public Address (PA) system, and if there is time, instant messages will be send to all on your PC. It is vital that managers take responsibility for ensuring that proper evacuation procedures are in place, understood, and followed in each department or unit.

iv. Physically handicapped personnel

If you are physically handicapped and cannot exit the building by the stairs without assistance, contact the OAS Chief of Security. An updated list of all handicapped personnel is kept at this office. Special assistance will be provided for these persons before a drill or in emergency situations. If a fire drill or emergency occurs, go to the nearest exit stairwell and enter it. Ask your colleagues to help you if there is no security officer or Safety Marshal present. In the meantime, stay out of the traffic flow until assistance is available.

v. Safety and emergency marshals

The Safety Marshal's main function is to ensure that staff and visitors in his/her area leave the building immediately. If necessary, they should assist handicapped personnel.

vi. Fire extinguishers

Fire extinguishers contain water or a fire-extinguishing chemical. They are designed to put out small fires, not large ones. GS/OAS extinguishers are multi-purpose, dry powder type to be used on: ordinary

combustibles, such as cloth, wood, paper, and plastics; flammable liquids, such as oils, grease, paints, lacquers, and gasoline; and electrical equipment, such as wiring and fuse boxes.

These extinguishers have easy-to-read labels with easy-to-follow instructions. If a fire is small, fight it. The first moments of a fire are vital. If you must operate an extinguisher, take it off the wall, and crouch low away from heat and smoke; stay near an exit door and DO NOT let the fire block your exit; stay away from confined areas; and do P. A. S. S. which means:

P = Pull the pin at the handle.

A = Aim the nozzle at the base of the fire.

S = Squeeze or press the handle.

S = Sweep the nozzle from side to side at the base of the fire. When the fire is out, shut off the extinguisher, watch for the fire to re-ignite; reactivate the extinguisher, if necessary.

However, if the fire is large, do not try to fight it. Leave the building immediately and as you exit close all open doors that you see in order to slow the fire's spread. Remember, YOUR SAFETY COMES FIRST.

vii. Fire Prevention

You can prevent fires if you:

- Do not use electrical extension cords permanently (they are for temporary use only). If you need more outlets, ask for them using the Service Request procedures at <http://oasintranet/servicerequest>. Place your coffee pot on a non-combustible surface only and unplug the pot after use, preferably in the designated pantry areas.
- Use a coffee maker or water heater with an indicator light that shows when the device is "on".
- Do not bend or crimp electrical cords and immediately remove all knots in the cord.
- Use space heaters only while someone is physically present. Turn off the heater when you leave the room.
- Put oily rags and similar materials in metal containers provided for that purpose and make sure that those containers are emptied daily.

- Keep all exits clear of obstruction for quick emergency evacuation and quick access by emergency personnel.

- Do not block fire extinguishers, fire department standpipes, and sprinkler heads, and do not stack articles within 18" of the ceiling.

viii. Fires

Even though the OAS has not had a big fire, we have no guarantee that a small fire will not grow into a big blaze. Do yourself and your colleagues a service. Don't become a fire statistic!

- Practice fire prevention.
- Participate in fire exit drills.
- Extinguish small fires.
- Report all fires promptly.
- When an alarm sounds, expect the worst.
- Follow evacuation procedures.

8 B. AMA procedures

i. Response to a disaster situation

In disaster situations, regardless of the circumstances, human life should always take precedence. Even though AMA's collection is valuable, human safety is always the top priority. If there is any question about the safety of any given situation, do not proceed where it might involve harm to oneself or to another person. Wait for OAS security, the police, the fire department or medical personnel to arrive and work based on their informed judgment and assessment of the situation. Collection materials are never valuable enough to merit risking human life.

- Contact the Relevant Personnel to Best Handle the Situation

Depending on the situation and its apparent gravity, use the Emergency Numbers Form (See section 12 F - Emergency preparedness form 1) and call OAS security and/or staff members to assist in the efforts.

After contacting security or other staff members, the first step in the response effort is to identify and contact the person in charge of the stricken area, as well as to contact the members of the Disaster Team to inform them of the situation. These names and numbers should be listed on the Staff Emergency Phone

Roster (See section 12 F - Emergency preparedness form 1).

Always keep phone lists nearby with emergency numbers. One list will be placed by AMA's director's office telephone. The director should also keep a copy of all Emergency Contact forms at home, as well.

- Staff Emergency Phone Roster (for whole staff)

Attached is a document for listing employees' home addresses and phone numbers.

Organize it so that the disaster team personnel are to be informed first, and so that the word will be passed down the list to the relevant people -- resulting in an adequate pool of individuals to respond to even a large emergency situation. (See section 12 F - Emergency preparedness form 1)

- Assess the Situation

If the assistance of authorities is not warranted, assessment is going to be a judgment call best made by the head of the Disaster Team based on knowledge and familiarity with the institution's disaster procedures. One must respond quickly in a disaster situation, but it is imperative to carefully consider what is about to be done.

- Keep a Detailed Record of the Emergency

Before taking any action, it is recommended that the stricken area be photographed and damage documented for insurance purposes. This should be done before moving and altering anything in the disaster area. No action should be taken until a representative of the insurance company has inspected the site and conducted a survey of the damage, if deemed necessary by an insurance agent.

Record events using Emergency preparedness form 2 (See section 12 G) as they happen and note decisions made and actions taken. Document specific times, individuals who assisted in the effort, the amounts of emergency expenditures made (with receipts), and other such details. Photographs and/or a videotape of damage and response efforts can prove very useful. This information will prove invaluable once the emergency has passed and staff is trying to recreate and document the steps involved in recovery and insurance purposes.

- Evacuation

Evacuate the building completely if a serious disaster occurs during work hours. Attempt to account for all employees, visitors, and other personnel after the evacuation is complete. AMA staff and visitors will evacuate to the Simon Bolivar statue across 18th Street from the museum. In the event of a continuing or spreading emergency, evacuating and accounting for everyone will make dealing with the disaster

much easier, as it will permit fire personnel to focus on fighting the fire instead of searching for missing individuals.

To ensure safety, a presiding authority must decide whether it is safe to enter or re-enter the facility. If a disaster occurs after working hours, wait for clearance from the presiding authority before entering the emergency site.

In either of these situations, control access to the facility for both personnel safety and the security of collections. The security of the collections may be compromised either because it is impossible to control access of people into the stricken area, or because it could prove difficult to provide a secure situation for materials once they have been evacuated. In the situation where human safety is in jeopardy, controlling access to the disaster area is even more important. Once emergency personnel have arrived and surveyed the scene, they will be better able to handle access to and from the scene.

Once hazards have been secured, consult with the presiding authorities and decide whether or not the disaster area is safe to enter. After entering and surveying the damage, consult with administration and OAS security to decide whether or not the facility can remain open to the public. Should it be closed or can work continue with just the disaster area restricted?

- Eliminate Hazards

Once the situation has been assessed, eliminate whatever hazards are still present: for instance, in the case of a flood, turn off the power (and work with flashlights). In the case of a pipe leak, turn off the water. Only qualified personnel should perform these tasks. Untrained individuals trying to handle a situation may only make matters worse. Contact OAS facilities personnel in these instances.

- Setting Up a Command Post

Find a safe location adjacent to (but not in) the disaster site as a command post. For a museum disaster, the Casita will be the Command Post. For a Casita disaster, the museum will be the Command Post. In a disaster affected both buildings, the basement floor of the OAS main building will serve as the Command Post. The first order of business should be to call those individuals who have not yet been reached. The Command Post should be used for contacting and coordinating volunteers and communicating with vendors and other external parties. Information and orders for supplies should all come from this one central location.

- Ensure Communications during the Disaster

In a disaster situation, the clear exchange of information is imperative. Misinformation and conflicting information will result in confusion, which will in turn slow down reaction time to the disaster at hand. This lost time can be critical. Keep things as centralized and as focused as possible. Another important concept is to maintain continuous communication. If the disaster is large and there is significant coordination to be done, the use of cell phones or walkie-talkies is a worthwhile consideration. In a smaller disaster situation this probably won't be necessary. In either case, however, it is important to have frequent "progress report" meetings with the various team leaders or supervisors to make certain that all involved understand what is happening with the response and recovery efforts.

Disseminating information is another crucial aspect of disaster response. Information intended for employees and other building occupants should be passed on by their supervisors, by department heads, or other such officials. Communication with emergency personnel should take place only with those in charge of the situation, i.e., the principal members of the Disaster Team or the ranking officers of the institution.

Relaying information to the news and press is a more complex issue. Once official decisions have been reached by the relevant personnel at the OAS, and if this information seems worthwhile to the community in general, it is recommended that a designated spokesperson communicate with the press. Identify a liaison or official spokesperson for the institution before a disaster occurs. Prepare a statement about the disaster situation and have the spokesperson to present it to representatives of the television, radio, and newspaper press. The benefits of this can be numerous:

- >The spokesperson can present the institution's version of the situation, and work to eliminate or discredit any misinformation about the emergency.
- >Reaching a large audience through the press can facilitate the recruiting of volunteers for the recovery effort and
- >It can provide a means to request financial donations, through some type of fund-raising activity.

ii. Disaster response

In Case of Fire

In the event of a major fire, it is always safest to first activate a fire alarm, evacuate the building, and then call the fire department rather than trying to put out the fire oneself. Also, immediately notify OAS security.

One should attempt to put out a fire only after first sounding an alarm and only if the fire is small and contained, and a fire extinguisher is in the immediate area. Otherwise, activate a fire alarm and evacuate the building immediately. Once safely outside of the building, contact the proper authorities. Museum fire alarms DO NOT contact fire fighters automatically. 9-1-1 must be called.

Once on the phone, be ready to provide the following information:

- >Name
- >Phone number
- >Nature of emergency
- >Location of emergency (be as specific as possible and be prepared to give directions)
- >Size and scope of the problem
- >For fires, note any peculiar odors present
- >Whether any personal dangers or injuries are present

If flames are coming from the walls, the ceiling or the floor, evacuate the building and call the fire department from a phone outside the building. If the fire is small and contained (in an appliance or outlet), smother it with a fire extinguisher rated ABC or BC. In the case of an electrical fire, call the Fire Department. NEVER SPRAY WATER ON AN ELECTRICAL FIRE. It is likely one could be electrocuted.

After a major fire has been successfully suppressed, shut off the main power supply and have the building inspected by the Fire Department and an electrician before proceeding.

In Case of Water Damage

As a general rule of thumb, most water damage is due to leaks, floods, and fire. Fire-related disasters are included here, since after a fire has been suppressed there are usually many water damaged, but salvageable, items.

Protect the **collection**: If the disaster is still active, immediately cover shelves and ranges of books with plastic sheeting, if accessible and can be done safely.

Evaluate the damage: Approximately how many items are damaged? (For a quick estimate for collection storage room, multiply the number of slots times 3 pieces per slot) What size area is affected? How bad is the damage? Of the damaged materials, which are the most important items to save? Note these details in writing.

Control the environment: If necessary, secure auxiliary power to accomplish the following:

- Reduce the temperature of the area and increase ventilation in order to decrease the humidity.
- Turn off heat, open doors and windows, and turn on air-conditioning.
- Use dehumidifiers, if available.
- In winter months, make sure to protect any exposed interior pipes from freezing
- Use fans to increase air circulation.
- Remove standing water from the area as soon as possible.
- Leave fans on 24 hours a day until area and materials are completely dry.

According to Peter Waters (in Procedures for Salvage of Water-Damaged Library Materials), these actions will help to retard mold growth which can occur soon after the disaster: "...In warm, humid weather, mold growth may be expected to appear in a water-damaged area within 48 hours. In any weather, mold will appear within 48 hours in unventilated areas made warm and humid by recent fire in adjacent parts of the building."

Locate a "Recovery Area" in which to move and handle damaged artworks: a location that is well lighted and has abundant table space for sorting, spreading out and drying materials. Spread plastic sheeting (or even paper if plastic is unavailable) over all of the table space so artworks do not come in actual contact with the surface of the table. Also, make sure the environment in this space is suitable: there should be very good air circulation (bring additional fans as necessary) and temperature and humidity control in this area.

Possible Recovery Areas: Casita Workshop, Museum Basement Room C, and/or Museum Loggia

Secure supplies and equipment necessary to facilitate the recovery process. Either draw upon what in-house supplies that are available or contact vendors. Cover the Recovery Area with blank newsprint, paper towels, plastic crates, cardboard boxes, and other supplies as needed.

Remove damaged materials from the disaster area. When moving materials, it is imperative to minimize the handling of materials. Convey this important point to all staff and volunteers. Also, remind them that when in doubt about something, ask before acting. Other general rules to follow:

- Always handle materials carefully; wet paper is extremely fragile.
- Do not try to separate single-sheet material (maps, posters, and the like).

- Do not try to clean materials or squeeze water from them.
- Leave water-damaged books in the position they are found. (For instance, if a book is found open, do not force it closed as the swollen binding might rupture. Likewise, do not try to flatten rolled-up materials.)
- Do not place materials on the floor, nor stack water-damaged items.
- Before setting art pieces down, always spread out plastic sheeting (or freezer paper, or even newspaper).
- Wet paper will adhere to the varnish and other coatings on wooden tables and book trucks.
- If dry items are also to be moved from the disaster site, they should be kept in a separate place from the wet materials.

iii. Response to other threats and disasters

Power Outage

In the event of a prolonged power failure, the facility should be evacuated in the best interests of both the staff and patrons to the Evacuation Site. Use flashlights or chemical lightsticks as necessary to assist in the evacuation. Once the evacuation is complete, control access to the building and call facilities or maintenance personnel to handle the situation. In consultation with these professionals and with administrators, decide whether or not normal operations have to be suspended.

Bomb threats

If a bomb threat or other threatening call is received at an institution, it should be taken seriously. Do not ignore this potentially hazardous situation. While keeping the caller on the phone as long as possible, silently notify another staff member to contact the director of the institution as well as Security or the Police Department. The staff member who receives the call should remain calm and try to secure answers and record the following questions:

- Exact time of the call, and its duration.
- The exact words used by the caller.
- The explicit motive for the threat.
- The quality of the caller's voice:
- Young or old? Male or female? Any accent? Is it a familiar voice? Is caller intoxicated?
- Any specific background noises: Traffic sounds? Other voices? Music?

Write down these descriptions and any demands made by the caller immediately after hanging up. The director of the institution must decide whether or not to evacuate the premises.

Considerations should include:

- The accessibility of the building to actual intruders.

- The terminology used in the bomb threat.

- The time of day.

- An awareness of current events.

- The logistical problems of evacuation.

- The means by which the threat was communicated (by mail, hand delivery, or phone?)

- The advice of the police

- Wait for the police to conduct a thorough bomb search and deem the building safe before re-entering.

- Follow a similar procedure to the above if a suspicious package is discovered.

PART 9 – RENTAL REGULATION (ADMINISTRATIVE MEMORANDUM 68 - REVISION 2) AND MUSEUM-SPECIFIC REQUIREMENTS

This section states AMA's space rental regulation as Stipulated in Administrative Memorandum 68 (revision 2) and Museum-Specific Requirements

9 A. Type of Events allowed at AMA's facilities

AMA facilities shall be limited to official OAS uses, and other uses (including rentals) compatible with the objectives of the Organization. Use of AMA's facilities for events shall be limited to the following:

- i. Events or activities organized or sponsored by the governing bodies of the Organization, the General Secretariat, the Missions of the Member States, and in some instances, Missions of the Permanent Observers of the OAS';

- ii. Events or activities of a social or cultural character organized or sponsored by the Missions of Member States, the General Secretariat, other organs of the OAS, other public international organizations, or tenants of General Secretariat;

- iii. Events or activities of a social or cultural character such as receptions and meetings organized by an External Institution and approved by the Event Committee, with the sponsorship of a Mission of Member States, or in some instances, Mission of Permanent Observers;

- iv. If an Emergency meeting convoked by the political bodies of the OAS may imply the cancellation of a private event or activity already scheduled, the Event Committee shall identify alternatives and make efforts to avoid cancellations.

9 B. Prohibited Uses

The following uses are incompatible with the Events Policy, and therefore AMA facilities shall not be used for the following:

- i. Events in support of, or in opposition to, a political party, or of the candidacy of a person seeking public office in any Member State or other State;

- ii. Events in support of, or in opposition to, the change or replacement of a government or government official of any Member State or other State;
- iii. Any event that contravenes a resolution established by the General Assembly, the Permanent Council, or the Meeting of Consultation of Ministers of Foreign Affairs;
- iv. Any event where an admission fee is charged for entrance to the facility, except where the admission fee is a charitable donation, or in support of an approved OAS program;
- v. Any event where the sale of food or beverages or other goods is to take place, unless proceeds of such sales are in support of an approved OAS program, or in support of a charity endorsed by the Secretary General. The Events Committee may make exceptions for selected charitable events and in support of GS/OAS Secretariat for External Relations/Art Museum of the Americas (SFR/AMA) fundraising activities;
- vi. Any event that likely may, or will, cause the destruction, waste, or abuse of the facilities, including the destruction, waste or abuse of the land, open spaces, exterior landscaping and plants, as well as the interior or exterior all buildings;
- vii. Any event that exceeds the maximum capacity of AMA's facilities;
- viii. Any event which the Secretary General determines is incompatible with the preservation of the dignity of the OAS institution and the conservation of GS/OAS facilities.

9 C. Museum-specific rental regulation

Due to unique nature of the an art museum that displays valuable works of art and that provides visitors services to outside public, the following regulations also apply:

- i. AMA is regularly available for rental of its facilities for receptions, events and rentals after the Museum closes to the public at 5:00 p.m.
- ii. Quiet receptions, corporate meetings, and presentations for up to 50 guests and that do not require loud speakers may be considered to take place at AMA's loggia and terrace during museum operating hours after a special review by AMA's director and only if the regular operation of AMA is not disrupted.

- iii. Any event or activity that may put at risk or damage works of art on display at Museum facilities, terrace or garden areas is prohibited.
- iv. Events at AMA premises that involve food and drink should only to take place in the loggia and terrace area.
- v. No food or drink is permitted in the museum galleries during exhibits.
- vi. No carry-in food or drink is permitted inside the museum galleries.
- vii. No glitter, sparkle or similar materials are allowed.
- viii. Primary food service and bar set-up is permitted only in the Loggia and gravel area of the terrace.
- ix. Sternos (or any other type of heating or cooking equipment using open flames) are not allowed in the museum building (including kitchen and loggia). The only type of heating/re-heating equipment allowable is a microwave that must be provided by the caterer. Sternos may be used outside of the museum building in the gravel area of the terrace.
- x. Tables, chairs, large decorations, musical equipment and any other large items must be placed in the rented space under the supervision of Security and/or museum staff and should come through approved doorways.
- xi. Flash photography is not permitted in the galleries.
- xii. No art on display is to be moved or obstructed.
- xiii. All equipment rental arrangements must be cleared through AMA's administrative officer.
- xiv. Music is permitted, but the approval of the type of music and its location within the Museum will be made on an individual basis.

9 D. Security for Events

In order to provide appropriate safety and security to persons attending any event at AMA, as well as to protect the integrity of the facilities, the following security measures are mandatory:

- i. The Organizer shall ensure that all security protocols and directives of the General Secretariat are followed by all persons present at the behest of the Organizer, including invited guests as well as Organizer's caterers, contractors, employees, volunteers, entertainers, and others;
- ii. The Security Section, per Secretary General request, in coordination and consultation with the Office of Protocol, may make alternate security arrangements for the ingress and egress of VIPs and high-level government officials to the Main Building or any other facility. The OAS Security will consult with the U.S. Secret Service, as necessary.
- iii. In the event that the estimated number of attendees at an event is exceeded, one additional security officer, per each 100 invitees, will be assigned to the event and charged to the Organizer;
- iv. The Organizer shall follow any additional security recommendations or directives from the Member State security detail in coordination with OAS Security;
- v. The Organizer shall assign the personnel needed to ensure that one of the following is accomplished in identifying the invited guests:
 - vi. All invited guests will show their invitation;
 - vii. All invited guests will be checked off at a registration table;
 - viii. If invitations were not issued or a registration table is unavailable, the Organizer must assign greeters to identify all invited guests.
- ix. The General Secretariat reserves the right to remove any individual at any event or activity who is not properly identified or who fails to observe all security protocols and guidelines.

9 E. Request Procedures

i. Step One: Written Request -- OAS Form 582 (see section 12 P)

- An event Organizer must complete and sign the written application on OAS Form 582 (see section 12 P - Agreement for the use of the GS/OAS resources and facilities for events at headquarters) and deliver it to AMA. The Organizer must read and accept the General Terms and Conditions stated in OAS Form 582.
- Capacity limits, fees, and restrictions on use are also described in section 12 O.

ii. Step Two: Approval

- When AMA receives a rental request it shall grant or deny the use of the facilities in agreement with the Event Committee Chair, and communicate the decision to the requesting party in light of the Events Policy and Prohibited Uses listed above. In addition, AMA's administrative officer, in coordination with AMA's director, shall consider whether the Organizer applying for use of facilities has been granted use of OAS facilities in prior years, whether the fees from prior uses have been paid promptly, and if any damage to OAS property occurred as a result of the prior use by this Organizer.
- When AMA renders such a decision shall immediately inform either the Secretary General or the Secretary General's designated representative, of the grant or denial of use of the facilities.
- AMA's administrative officer shall inform the Organizer of the grant or denial of use of the facilities.

Step Three: Assessment of Fees and Deposit - OAS Form 583 (see section 12 Q)

- If the application is approved, AMA's Administrative Officer shall apply the appropriate Facilities User Fees (see section 12 O), and ensure that all the requirements are met, and shall send the information to the SAF/OGS. Facilities User Fees for all Organizers shall include charges for security, audiovisual, electronic equipment and furniture, cleaning, parking, energy and any other additional personnel or services required for the event.
- The OAS Office of General Services (OGS) shall complete Form 583 "Cost of the Use of OAS Facilities and Equipment for Special Events" (see section 12 Q) and send it to AMA. AMA then shall communicate the Organizer the additional expenditure amount, if it is applicable, The Organizer must acknowledge and accept the estimated total fee by signing on the space provided under ORGANIZER and return the Form 582, to AMA.
- AMA shall send to OGS and the Department of Financial and Administrative Management Services

(DFAMS) a copy of the Agreement. For events paid by the General Secretariat, the relevant GS/OAS dependency shall indicate the budgetary account to be charged for the event.

- **PRE PAYMENT REQUIREMENT:** The Organizer shall send an advance payment of 50% of the Facilities User Fees, no later than 2 days prior the event, to AMA. Upon arrival of the payment, AMA will immediately send the payment to SAFIDFAMS and shall notify the SAFIOGS in writing that the payment has been received. The remaining balance, including costs to the General Secretariat exceeding the estimated total cost of the event, will be calculated by SAFIOGS and AMA after the event and shall be paid in full by the Organizer within 15 days of the receipt of the invoice.

- **PRE-PAYMENT REQUIREMENT FOR EXTERNAL INSTITUTIONAL EVENTS:** For External Institutional Events, payment in full of the Facilities User Fees must be received by GS/OAS at least 7 days prior to the event. In addition to pre-payment, a security deposit may be required.

- The OGS shall make the arrangement for the services such as security, cleaning, set-up and energy; and inform the Department of Conferences and Meetings Management the services required from DCMM for the event.

- After the event, one representative of the SAFIOGS or designee, shall make an inspection of the facilities and make a report to the Director of the SAF/OGS.

- In case of damages, the Director of the SAF/OGS will inform AMA. AMA shall communicate to the Organizer and determine if the Organizer will pay the GS/OAS directly or if the GS/OAS will file a claim to the Organizer's Insurance policy.

9 F. Insurance Requirements

Prior to any event, the Organizer, any of its caterers and/or service providers /suppliers shall purchase and provide evidence of insurance to AMA's Administrative Officer. A certificate of insurance should be directed to the General Secretariat of the Organization of American States (GS/OAS), 7 days prior to the event, and should include the following:

- i. A certificate of insurance evidencing that the Organizer has purchased General Liability Insurance to protect both the Organizer and the General Secretariat from any claims or losses sustained during the event. The GS/OAS shall be named as an additional insured on the certificate of insurance. The limit of the

insurances shall be subject to the requirements and approval of the GS/OAS.

- ii. A certificate of liability insurance from the Catering Company and/or any Service Provider/Supplier evidencing General Liability, including Liquor Liability Insurance to protect the Organizer, the Catering Company, the Service Provider/Supplier and the General Secretariat. The GS/OAS shall be named as an additional insured on the Catering and or Service Provider/Supplier Company's insurance. The Caterer and/or any Service Provider/Supplier also shall provide evidence of its auto insurance and workers compensation insurance. The limit of the insurance requirement shall be subject to the requirements and approval of the GS/OAS.

9 G. Acceptance of General Terms and Conditions

The Organizer of any event at OAS facilities must agree in writing to the general terms and conditions for the use of the facilities for the event, which shall be annexed to the "Agreement for the Use of OAS Buildings and Facilities", OAS Form No. 582 (see section 12 P), and which include the following:

- i. No alterations shall be made to the facilities (including the land, open spaces, landscaping and plants), nor shall any material be posted on interior or exterior surfaces of the facilities. The Secretary General must give prior approval for any plaques, award certificates, or other official recognition bestowed on behalf of the General Secretariat or the Organization;

- ii. The Organizer shall comply with the insurance requirements as stated in Section 6 "Insurance Requirements" above;

- iii. The Organizer shall accept full liability for any damages that occur during the event at the Organization's facilities. The Organizer shall indemnify the Organization and its General Secretariat and hold it harmless from any liabilities arising from its use of OAS facilities and equipment. The Organizer assumes responsibility for any and all liability resulting from personal injury to the Organizer and its guests, or for other persons using the facilities during the event, as well as for any damages or loss of property of the General Secretariat or the Organization;

- iv. Food and beverages must be served by a licensed, insured catering firm. The Organizer shall provide AMA with a copy of the license and certificate of insurance of the catering firm that shall comply with the insurance requirements as stated in Section 6 "Insurance Requirements" above.

v. Authorized agents of the General Secretariat shall have at all times the right to enter into the areas being used for the event in order to make necessary repairs or alterations or to ascertain whether the user is complying with the facilities usage policy, and other policies of the General Secretariat. The Organizer shall ensure that the General Secretariat's No Smoking Policy is not violated during the event;

vi. The Organizer shall pre-pay the fees as stated in Section 5 above and in Section 8 below.

vii. The GS/OAS shall have the right to deny public access to an event when the maximum capacity for a facility is, or will likely be, exceeded, or when the GS/OAS deems that a risk exists of damage to a facility being used for an event. The GS/OAS reserves the right to deny public access to an event prior to its occurrence when it is determined the event will likely damage any OAS facility, including buildings, lands, landscaping, and fixtures. Organizers whose event is cancelled at the discretion of the GS/OAS prior to its occurrence may request a refund from the GS/OAS but otherwise waive any and all claims against the General Secretariat and the Organization of American States. Requests for refunds due to cancellations by the Organizer shall be evaluated with due regard to the time the cancellation was submitted, as set forth in Form No 582 (Annex B), Section II "General Terms and Conditions", numeral 3 "Right of entry and cancellation".

viii. The General Secretariat reserves the right to cancel an Organizer's event at the OAS facilities, with or without cause, although efforts will be made to accommodate and avoid cancellations.

ix. No AMA staff, individual or organ or entity of the General Secretariat or of the Organization may waive in writing or alter these requirements for facilities usage in whole or in part, including the requirement for security, insurance for events, the payment of fees, and other requirements stated here or its Annexes, except with the written permission of the Secretary General.

9 H. Arrangements and Coordination

AMA has an affirmative duty and shall:

i. Make the necessary arrangements with the Office of General Services (OGS) for the provision of services requested by the Organizer.

ii. Provide OGS, at least 7 days in advance of the date of the event, copies of both the completed "Agreement for the Use of the OAS Buildings and Facilities" OAS Form No. 582 (see section 12 P), and the "Cost of the Use of OAS Facilities and Equipment for Special Events" OAS Form No. 583 (see section 12 Q),

and the certificates of insurance, in order to make the necessary preparations in advance.

iii. AMA's administrative officer shall keep written records that adequately document all the information required for a facilities usage request, including the application for facilities use, proof of insurance and detailed records of payment for facilities usage.

9 I. Fees for Use of Facilities and Deposit

Applicable Facilities User fees for the use of AMA shall vary depending whether the Organizer is an OAS organ or Permanent mission, a non-profit Charitable Organization, another non-profit organization, or other Institution. The Rates shall be listed in Annex A, and are subject to change at any time by the OAS Events Committee.

Fees for use by Organs of the Organization and Permanent Missions of Member States:

i. Organs of the Organization and Permanent Missions; shall be responsible for paying Facilities User Fees at the level of actual costs incurred by the GS/OAS as a result of an event, or of an official function or meeting at AMA's facilities. Some examples of such costs are:

ii. Energy costs, overtime costs or additional personnel costs for security, cleaning, parking attendant, coat attendant, set-up, or tear down of an event outside of normal operating hours of the GS/OAS.

iii. Compensation of additional personnel needed to support the official function or meeting.

iv. Cost of use of audiovisual and electronic equipment and related services.

v. Security Deposit: In addition to the user fee, the Events Committee may require a security deposit (separate charge) in advance from the Organizer, which shall be applied in order to defray any cost associated with the cancellation of the event, the cost of repairing any damage caused by Organizer's use of the OAS facilities, and any other cost resulting from the event, and returned to the Organizer if no such costs are incurred. The deposit shall be collected by AMA and delivered to DFAMS.

PART 10 – AMA’S ADVISORY GROUP

10 A. Purpose

- i. AMA's Advisory Group (AAG) acts as a public advocate in support of the Museum's mandate, and to provide AMA with advice and recommendations for the purpose of planning and strategic development, exhibit and event programming, and fundraising.
- ii. The AAC will support AMA's effort to increase the quality of exhibits and raise visitation levels while maintaining and improving its public profile, programs and services. AMA will strengthen its existing activities and relationships and foster new partnerships.
- iii. The AAC serves in an advisory capacity and acts as museum advocate to the community. It provides advice and counsel to AMA on how best to fulfill the museum's mission, outlined below.

10 B. Tasks

- i. Advice on the direction of AMA's planned development, based on the forces work for and against AMA vis-à-vis similar DC museums / art institutions.
- ii. Act as public advocates in support of AMA's mission and reach a consensus on what the committee needs to do differently to achieve it.
- iii. Study funding sources for the museum's programming and operations.
- iv. Provide networking, contact and fundraising opportunities.
- v. Review exhibit proposals and comment on their content and quality. This includes exhibits to be showcased at AMA and its F Street Gallery.
- vi. Review all submissions and considerations for works to be accessioned into AMA's permanent collection, and make recommendations based on those works' artistic merits and their consistency with AMA's mission.

10 C. Structure

- i. Group members are appointed by the Secretary of External Relations in coordination with the head of the museum. Future members are appointed by AMA's head, taking into consideration the recommendations of the Group. Any person being considered for membership will be invited to attend a Group meeting as an observer and make a presentation about himself or herself and to express interest in serving on the Group.
- ii. There will be one class of Group members. Each Group member will have one vote on organizational matters.
- iii. All members of the Group vote on every issue and in the event of a tie, the motion shall be defeated; meeting quorum is five members.
- iv. Members shall make every effort to attend all meetings. In the case of impossibility they should send a representative. Membership requires attendance of a minimum of three of the four yearly meetings.
- v. Members shall attend an annual Advisory Group Orientation.
- vi. As per the two year term of appointments, Group members' service is automatically renewed for another two year period, unless there is an objection among a majority of the other Group members or the governing body.
- vii. Meetings are held at AMA four times a year. Additional meetings may be called as required or be held via telephone conference. A minimum of four meetings per calendar year must be held.

10 D. Current members list

Chair: Ambassador Alfonso Quiñónez, Secretary for External Relations (Andrés Navia anavia@oas.org, of AMA, will represent him in his absence).

- i. Asher Remy-Toledo, Founder, No Longer Empty Project, NY, Technology and art expert
- ii. Carmen Ramos, Curator for Latino Art, Smithsonian American Art Museum
- iii. Iván Duque, Chief, IDB Cultural, Solidarity and Creativity Affairs Division
- iv. Marina Galvani, Chief Curator, World Bank
- v. Michelle Greet, Latin American Art History Professor, George Mason University
- vi. Xavier Equihua, Partner, Federal Strategies Group, Inc.
- vii. William P. Farrand, Managing Director, Blue Flame Inc., LLC and Vice-president of the Friends of the AMA

PART 11 – AMA STAFF REVISED JOB DESCRIPTIONS / RESPONSIBILITIES

In addition to supporting AMA's mission, museum staff members should be aware that they owe primary dependability to the General Secretariat of the Organization of American States and AMA. Activities that conflict with this or cause the staff to favor personal interests over those of the SG/OAS and AMA must be avoided. Critical areas where staff members must avoid conflicts of interest are: personal collecting, dealing, and receiving gifts. In all such areas, open and frank disclosure by AMA staff members is essential.

11 A. Director

Under the strategic guidance of the Secretary for External Relations, AMA's Director is responsible for the development, execution, and management of the policies, programs, and initiatives of the AMA | Art Museum of the Americas in its mission of associating culture to the inter-American agenda and placing culture and the arts at the service of programs for vulnerable communities. The director oversees funding, staff and operation of the museum and is the key liaison between the museum's staff and the SG/OAS.

i. Managerial duties

- Provides executive leadership and direction and makes policy decisions concerning programs, including matters of budget, staffing, organization and facility management in terms of general museum objectives.
- Formulates program goals and objectives to accomplish the mission of AMA linking it to the SG/OAS agenda and develops and coordinates short- and long-term plans for all aspects of AMA programs, including those of permanent collection, temporary exhibitions, and education.
- Recommends and administers policies and procedures.
- Develops and maintains a close and effective working relationship with the OAS authorities in carrying out the AMA's obligations with the organization.
- Works with the Secretary for External Relations of on the conceptualization of overall AMA programming in an effort to maintain the social and political agenda of OAS member countries represented in the museum's cultural planning.

- Coordinates and integrates the museum programs with other initiatives of the Organization maintaining liaisons with counterparts in other departments.
- Coordinates the activities of and assists staff with implementation of the work plan. Supervises and evaluates staff members, as well as overseeing the work of professional consultants.
- Directs and coordinates staff to ensure that a high quality of performance is maintained and that policy decisions are effectively carried out.
- Creates MOUs, letters, and other documents to streamline and regulate relationships with donors, program partners both locally and with OAS member countries, curators, contractors and artists.
- Provides final say in temporary exhibits curatorial decisions.

ii. Strategic Planning

- Develops an Annual Work Program.
- Integrates self sustainability and long-term partnership goal to strategic plan
- Participates in the development and implementation of goals, objectives, policies, and priorities for the museum.
- Develops, in conjunction with the Secretary of External Relations, strategies for enhancing the AMA.
- Primary responsibility in the development, implementation, and oversight of the AMA Strategic Plan.

iii. Exhibits, programs and collection

- Establishes the temporary exhibit program evaluating and selecting the artists, with the support of the advisory committee, for inclusion in the regular exhibit program and organizing other special exhibitions locally and regionally.
- Encourages, reviews and evaluates proposals for new programs or policy or modifications or expansions to existing programs or policy approving or disapproving such proposals.

- Provides initiative and leadership in developing and adopting innovations and improvements in programs and encourages staff to develop new and improved methods and techniques for program operations.

- Reviews, provides inputs and approves exhibit curatorial decisions.

iv. Public Relations (PR)

- Develops and maintains effective relationships with persons and groups directly or indirectly involved in the planning, maintenance, operations, and development of the AMA.

- Serves as the AMA's primary external contact and spokesperson, including interaction with the media, community associations, and others as necessary and appropriate.

- Represents AMA and the OAS to other national and governmental agencies, professional organizations and private institutions and at high level policy and professional meetings.

- Develops the agenda for the Advisory Group meetings; attends and reports to the Committee at its meetings; oversees accurate recording of the proceedings; and distributes information as requested. Prepares a variety of special reports as requested by the OAS.

v. Partnerships

- Oversees donor management activities.

- Identifies new initiatives and partnerships to grow AMA's revenues.

- Serves as main liaison with the Friends of the Art Museum of the Americas, a 501 (c)(3) foundation that fundraises to support AMA the production of exhibitions, programs, and special events.

- Explores, develops and negotiates partnerships and joint programs with other international and governmental organizations, museums, professional organizations, and academic institutions.

Directs the development of grant proposals, fund raising activities and volunteer participation.

11 B. Communications assistant

The communications assistant is mainly responsible for actively promoting a positive image of AMA and the OAS General Secretariat based on success and achievement in the different aspects of its work. This should be accomplished by advancing AMA and its programs' presence in local and OAS member-country press.

i. Media Relations

- Coordinate public and media relations for exhibitions and other museum events in effort to raise profile and visibility of AMA and the SG/OAS.

- Develop good working relationships with local and OAS member state news and broadcasting media so that mutual understanding of each other's requirements is created.

- Participate in public events and activities to network on behalf of AMA. Programming and scheduling of press and media information about AMA's work.

- Within the delegated authority, compose and electronically distribute, including AMA's director in the process, press releases and other information to the media.

- Schedule interviews with journalists for OAS/AMA management and guest curators.

- Collect, file, reproduce copies of the AMA's press and electronic media coverage and circulate these to OAS staff and OAS missions for them to read.

- Be alert to the opportunities for good news coverage.

- Ask AMA staff to contribute their ideas for news stories on a regular basis.

- Represent AMA in local museum consortiums or groups, tapping into their networks and resources to further AMA's mission.

- Maintain and update mailing lists, and media contacts lists. Maintains up-to-date computerized mailing lists including those of OAS Ambassadors, press, museums, galleries, cultural attachés and artists and maintains data on other information software programs.

- Respond to questions and concerns from the general public to quell concerns and answer questions in an informative and engaging manner. Responds to inquiries and provides information on the Museum activities, especially those related to current exhibits, artists.

- Constantly provide AMA's webmaster with news and media coverage updates.

- Manage permanent collection digital images for AMA's collection database, and reproduction rights of collection images in national and international publications.

- Assist permanent collection registrar providing information for the permanent collection database.

ii. Editing, writing and overall support

- Provide operational, technical and creative writing support as required by AMA's Director and the Secretary for External Relations.

- Writing and editing of exhibition materials such as wall texts, catalog forewords, essays, curatorial texts, letters of the Director, the Secretary for External Relations, the Secretary General and other writing that is disseminated from the museum.

- Assist drafting of AMA's grant and fundraising proposals.

- Assist drafting of e-flyers and electronic invitations to AMA events.

- Assisting with the handling and installation of artworks as needed.

- Coordinates all activities of the audio-visual program including upkeep and film and slides sales.

iii. Museum financial management and accounting

- Prepare administrative actions include obligation and disbursement of funds; acquisition of materials, equipment, services, transportation of artworks, travel orders; CPRs, and PARs.

- Verify status of accounts, identifying and solving administrative problems.

- Document and verify information to obtain the required approvals of all obligations, disbursements, and other administration task to ensure expeditious processing through the entire approval procedure.

- Prepare travel documentation and process airline tickets through ORACLE for artists or AMA staff.

- Process hotel reservations for artists, curators and AMA staff.

- Within the delegated authority, enter and check that data and documents concerning budget and financial matters are up-to-date, ensuring that expenditure codes are valid and funds available.

- Inform OAS and AMA staff, as well as outside vendors about the rules and requirements of the General Secretariat related to the budgetary, financial, purchasing, and personnel process.

- Keep an electronic accounting record of each museum exhibit, events and functions detailing funding sources and itemizing exact expenses on a regular and timely manner.

- Prepare and maintain internal financial records, registering and depositing donations checks, funds for exhibits, and permanent collection copyright earnings.

- Present electronic records of AMA's accounting (in Excel) to supervisor on a bi-monthly basis.

- Keep a scanned (electronic) backup record of all Museum payments, receipts, invoices associated to each exhibits and event.

iv. Support to temporary exhibit programming

- Provide overall support to temporary exhibition preparation, e.g., performing related research, following up with potential donors, curators and artists.

- Support packing, unpacking, installation and de-installation when required.

v. Computer Skills

Ability to effectively work using Microsoft Office (e.g. Outlook, Word, and Excel), Oracle (OAS accounting system) and mass mailing distribution programs.

11 C. Exhibition assistant

The exhibition assistant will be responsible for providing technical and administrative support to all handling of contracts of art works being received, shipping, installation of temporary and permanent exhibits, and art displays and AMA | Art Museum of the Americas-related activities within and outside SG/OAS premises. The exhibition assistant is also responsible for supporting rental/use of AMA's spaces by third parties.

i. Administrative duties

- Within the delegated authority, fill-in all loan forms/contracts for incoming temporary exhibit works coming to the museum and the lending institution or individual making sure that such documents comply with SG/OAS standards and legal requirements.
- Make sure that all incoming loan contracts and their conditions conveyed in them are accepted and approved by lenders prior to presenting them for signature by the responsible OAS officer.
- Make sure that prior to shipping, all incoming works, all contracts have been agreed, approved and signed.
- Make sure that all insurance-related information regarding borrowed artwork is clearly understood and accepted by lenders in loan contracts.
- Plan and organize transportation of art works, get competitive quotes, receive and register shipments of exhibits, packing and ship art works, prepare all forms and documents for customs clearance for international shipments, insurance, and deal with all required administrative work. All final quotes for shipment, insurance and any other exhibit related expenses should be approved by AMA's director.
- Prepare accurate condition reports for every incoming and outgoing work and, if necessary, advise the owner, AMA director, the OAS insurance unit and the Museum's insurance carrier of any damage or loss.
- Prepare the quarterly insurance value reports for temporary exhibitions.
- Create and maintain exhibition files, and transfer them to the Columbus Memorial Library when required.

ii. Exhibit installation and condition reporting

- Within the delegated authority, and in coordination with the AMA's director and AMA's exhibit design assistant, execute the installation of temporary exhibitions in the museum, the sculpture garden, the

F Street gallery, and all other SG/OAS buildings and grounds in the most effective and timely manner, overseeing and/or executing the following:

- > case and pedestal fabrication and installation
- > air and humidity control
- > lighting
- > other specific temporary infrastructure/installation needs of the exhibit

- Ensure that exhibitions are presented in a state-of-the-art, clean and aesthetically acceptable manner following AMA's internal regulation and standards contained in AMA's 2012 Operative-Regulatory Manual.
- Collaborate with the museum director, the guest curator, AMA's design assistant, and/or artists in a courteous and amicable way to make the installation process run smoothly and effectively.
- Check the condition of art works on loan, reporting on damage, loss and/or problems to AMA's Director, owners or artists, informing the OAS insurance section and the Museum's insurance carrier of any damage or loss.
- Be present and provide technical support to all of AMA's exhibition openings and other related cultural events.

iii. Installation and care of permanent collection and temporary exhibits

- Identify conservation issues of pieces of the permanent collection and art works on loan and report them to the Director.
- Within the delegated authority, assist OAS secretariats and the Permanent Council office at the MNB with the transportation and installation of artworks in coordination with the museum registrar. All movement of art should follow AMA's internal regulation manual and should include the required paperwork and previous authorization by museum management.
- Perform a daily walkthrough of the museum making sure that the works, installations, videos, lights, are in good condition and operational.
- Provide weekly maintenance to museum walls, painting over stains, streaks, etc.

- Perform a bi-monthly overview and reporting of the OAS collection hanging on all of OAS buildings.

iv. Rentals

- Coordinate AMA's rentals and rental calendar.
 - Explain the rules and regulations of AMA's space use with potential renters based on SG/OAS regulations and specific museum regulations contained in the AMA's regulatory manual.
 - Process rental agreements and contracts and provide technical and logistical support to OAS Missions, OAS Departments or outside institutions, caterers, guiding them regarding rules about setup, food, drink, security and OAS protocol.
 - Verify contracts and insurance documentation making sure that information provided by the renter is valid prior to presenting the contract for supervisor's signature.
 - Prepare AMA's space for events including all technical and logistical requirements, making sure that equipment and services are provided as requested and in accordance with the rental contract and OAS and museum rules.
 - Immediately report to AMA management and OAS security any action of non-compliance taking place during a rental event at AMA.
- #### **v. Other duties**
- Under delegated authority, support AMA's photography exhibits programs, engaging top level photographers and related institutions.
 - Guide exhibition tours to school and other interested groups, as required and in coordination with AMA's registrar.
 - Perform other related duties as assigned, including replacing and backstopping for others.
 - Actively engage the Performance Evaluation System by defining individual annual objectives with supervisor, participating in ongoing performance conversations, and making sure to have a formal performance evaluation meeting.

11 D. Collection registrar and education assistant

i. Permanent collection database management

- Within the delegated authority, organize and update permanent collection archives-related database.
- Review location records for permanent collection works in storage and on inter-office loan in three buildings on a regular basis and report any discrepancies.
- Conduct, at least every 18 months, a physical inventory of all permanent collection and non collection pieces.
- Prepare reports for outgoing loans of permanent collection together with conditions of loan;
- Make sure conditions reports are prepared before and after permanent collection loans are made
- Update photographic records and prepare catalog worksheets for new acquisitions;
- Conduct, on a regular basis, research on artists of the collection;
- Register all donations and acquisitions that will be part of the permanent collection once they have been accepted and approved by the director and/or the selection/approval committee and once all the paperwork is complete and signed by donor.
- Prepare all permanent collection outgoing loan contracts and perform necessary background check to borrowing institutions.
- Maintain and ensure that the museum's inter-office loan system is operating and under the regulation.

ii. OAS AMA Archive management

- Coordinate, support and provide information and guidance on the museum reference services and archive, including responding to reference requests from the general public and researchers who consult them.
- Classify, organize and update archival contents.

iii. Education

- As required, organize, design and implement family workshops, round tables and gallery talks.
- Draft agendas, lists of participants, letters of invitation, ensuring that participants are prepared.
- Train and manage volunteers participating in workshops and interactive activities.
- Give guided tours of exhibitions to school and specialized groups.

iv. Support to temporary exhibit programming

- Provide overall support to temporary exhibition preparation, e.g., performing related research, following up with potential donors, curators and artists.
- Support packing, unpacking, installation and de-installation when required.

v. Other duties

- Perform other related duties as assigned, including replacing and backstopping for others.
- Assist museum staff with the preparation and management of museum social outreach programs with local and member state communities

vi. Computer Skills

Ability to effectively work using Microsoft Office (e.g. Outlook, Word, and Excel), the Vernon Data Base System (or other specialized software applicable to museum collection data base management).

11 E. Project administration and design assistant

The project implementation and exhibit design assistant is responsible for fine-tuning AMA's exhibit programming and assisting the director in the implementation of new projects consistent with AMA's needs and goals. The assistant is also responsible for maintaining, updating and raising all AMA design standards in effort to give modern and institutionally solid image of the museum and the SG/OAS.

i. Administrative functions

- Coordinate all design related needs with outside vendors up to the point of purchasing
- Identifying design administrative problems and solve those problems.
- Compiling information from AMA staff related to museum design needs.
- Assist in the coordination of AMA's fundraising events
- Maintain relationships with outside vendors such as print shops.
- Maintain AMA's social media and keep it current and up to date.
- Be the point of the contact at the museum for all design, marketing, printing, and promotional companies.

ii. Program Implementation

- Support the director in maintaining an active and innovative calendar of exhibitions, cultural and educational programs, and music events.
- Collaborate in the production of art exhibits.
- Develop new relationship with artists and art institutions in the Hemisphere.
- Support the museum's social media development by assisting to workshops and classes and collaborate feeding AMA's Facebook and Twitter.

iii. Exhibition design duties

- Design exhibitions working closely with curators, museum director and exhibit assistant if the exhibit is not coming to the museum “pre-packaged”. This may range from at the very least wall text and the labels to completely designing an entire exhibition working with the curator and museum staff.
- Oversee the concept and design of exhibition labeling, wall texts, and other wall graphics (if needed).
- Design any required signage.
- Design all other online content, particularly for all the museum’s social media outlets.

iv. Webmaster duties

Maintain AMA’s web site and re-design it every two years to avoid becoming out of date and to enhance AMA’s image. The web site should:

- Help potential visitors and the community keep up to date with AMA’s progress.
- Make sure that the website serves as an effective marketing tool for AMA, helping create a committed user and visitor base in advance of exhibition’s opening dates.
- Maintain a public database of the collection on the AMA website by publishing a photos and general information about each collection piece and maintaining the database online and adding new acquisitions.
- Encourage the incorporation of new interactive technologies to AMA’s website to engage those interested in AMA’s collection and exhibits, enabling users to access and manipulate web-based resources. This, to engage with the museum in new and innovative ways such as web-based temporary exhibitions, collections research and on-line conferencing.
- Constantly update AMA’s web site to increase the potential to reach and develop new virtual audiences in parallel with the museum’s physical visitors.

v. Design duties

a. Design

- Design all physical banners for the exterior of the museum that are visually striking, adhere to museum design standards, and encourage patronage.
- Design persuasive and visual striking e-flyers to be sent to the museum’s mailing list, and at times OAS staff.
- Design all advertisements, print and digital while adhering to both the museum’s design guidelines as well as the design guidelines for where the advertisement will be placed.
- Produce works concerning non-exhibition related museum functions, such as institutional books, brochures, or letterheads.

b. Execution and Production duties

- Coordinate the production of materials produced outside the museum, ensuring quality by developing good working relations with the producers as well as checking proofs carefully provided by the suppliers.
- Mounting wall text and other graphics/imagery (aside from the artwork itself) without flaws and in line with the museum’s guidelines for mounted text and imagery.

vi. Liaison to Friends of the Art Museum of the Americas

- Attend, jointly with AMA’s director, monthly board meetings.
- Assist friends with their fundraising activities from museum and OAS side.
- Oversee museum responsibilities in Friends’ membership, marketing, and overseeing management of the member list.

vii. Essential Computer Skills

Ability to effectively work using Microsoft Office (e.g. Word, Excel, PowerPoint, Outlook, etc.) and software applicable to the area of work, including the Adobe Creative Suite (Photoshop, Illustrator, InDesign, and Dreamweaver are essential).

>CONDITIONS

I hereby agree that all the above information is accurate. I also understand that not all requests can be granted but that the museum staff will work with me to find the best appropriate artwork for me.

I further agree not to touch, move, or remove from my office the artwork loaned to me from the OAS permanent collection. Only museum staff are approved and insured to touch or move a piece of art from the permanent collection.

Museum staff will make periodic reviews of the condition of the object and may recall the work for exhibitions. A replacement work can be provided in the event the artwork is recalled.

All objects should be protected from direct sunlight and extreme humidity. Objects should also be protected and set aside from office equipment, furniture, and plants.

The loan recipient shall immediately notify museum staff if the object becomes damaged or deteriorates in any way or if the recipient is assigned a new office.

Objects are to be returned in the condition they are received. The condition of the object is satisfactory, unless noted here:

LOAN RECIPIENT SIGNATURE

_____ Date / /
Signature

Printed Name

AUTHORIZED BY

_____ Date / /
Andrés Navia
AMA | Art Museum of the Americas
Organization of American States



INTER-OFFICE ART LOAN
ADDENDUM

REVISIONS _____

PRINTED NAME

SIGNATURE

DATE

12 F. Emergency preparedness form 1 - Emergency Phones

Emergency Phones (FORM I)

Numbers to call in the event of an emergency:

| | Phone Number |
|--|--------------|
| Security | 202-458-3978 |
| Fire/Police | 911 |
| Facilities Maintenance/ Percy Hurtado | 202-458-3789 |
| OAS Emergency Contact | 202-458-3333 |
| Museum Front Desk | 202-458-6320 |

Staff emergency phone roster

Call the following personnel in the event of an emergency. Notify them of the location and type of disaster.

| Name | Office # | Home # |
|------------------------|----------|--------------|
| Security Office | | |
| OAS Security | 3987 | |
| STAFF | | |
| Amb. Alfonso Quiñonez | 3151 | 202-213-1286 |
| Andrés Navia | 6301 | 202-368-7251 |
| Adriana Ospina | 3362 | 202-834-9030 |
| Fabian Goncalves | 6018 | 703-470-2232 |
| Greg Svtil | 6016 | 202-329-9354 |
| Jonathan Goldman | 6422 | 202-450-0087 |

12 G. Emergency preparedness form 2 - Post-disaster report form

Post-disaster report form (EMERGENCY FORM II)

Photocopy and fill out this form after any disaster that occurs. All incidents, regardless of how minor, should be reported in detail for the purposes of documentation. (Once complete, please return this form to AMA's administrative officer to be kept on file.)

Water (flood/leak):

Fire:

Other -- please describe:

Building:

Date of Disaster:

Type of Disaster:

Approximate Number of Items Involved:

Area(s) Affected: Floor(s)/Level(s)

Room Number(s) Range Number(s)

Type(s) of Materials Affected and Amounts of Each:

Source of Problem

Water: Pipe(s) Drain(s) Sink/Toilet, A/C units

Fire: Electrical, Waste paper

If other, please describe:

On the back of this page, please describe any major or unanticipated problems encountered during the disaster or recovery -- i.e. difficulties in contacting people or getting assistance, difficulties in locating supplies, or any problems or omissions in this disaster manual.

Standard Facility Report



Modified from the 1998 Standard Facility Report of the Registrars Committee – American Association of Museums (RC-AAM) and adopted 2002

NOTICE

IT IS UNDERSTOOD THAT THE INFORMATION INDICATED IN THIS FORM IS CRITICALLY CONFIDENTIAL AND WILL BE USED BY EE ONLY IN EVALUATING FACILITIES OF POTENTIAL BORROWERS AND IN PREPARING APPLICATIONS FOR INDEMNITY. THIS FORM MUST BE STORED IN A SECURE LOCATION AND NO COPIES ARE TO BE MADE OR DISTRIBUTED WITHOUT THE EXPRESS CONSENT OF THE SUBJECT INSTITUTION. THIS FORM MUST NOT BE DISTRIBUTED VIA FAX.

Borrowing Institution Profile

| | |
|--|--|
| Name of Borrowing Institution/Loan Venue | |
| Contact Person | |
| Title | |
| Mailing Address | |
| Street Address | |
| Shipping Address | |
| Telephone Number | |
| Fax Number | |
| E-mail Address | |
| World Wide Web URL | |
| Purpose of Loan/Exhibition Title | |
| Dates at Loan Venue | |

INSTITUTION NAME:

Please attach a floor plan of the museum, indicating:
 where borrowed object(s) will be displayed
 receiving area
 location of reception areas
 location of portable fire extinguishers, fire suppression and detection systems

Floor plan attached Yes No

Please indicate the system of measurement used to report dimensions and weight capacities for your museum:

- English measure (feet, inches, miles, etc.)
- International System of Units (IS) (meters, centimeters, kilograms, kilometers, etc.)

1. GENERAL INFORMATION

1.1 Is your institution currently accredited by the American Association of Museums? Yes
No

If yes, date of most recent accreditation decision

1.2 Check the type(s) that best describe your institution:

Museum (non-profit)

- | | |
|----------------------------|------------------------------|
| Aquarium | History |
| Arboretum/Botanical Garden | Natural History/Anthropology |
| Art | Nature Center |
| Children's/Youth | Science |
| General | Zoo |
| Historic House | Other (specify) |

University

- Museum or Gallery
- Student Center/Union
- Library
- Department

Cultural Organization

- Library
- Religious Institution
- Civic/Exhibition Center
- Fair Building
- Other (specify)

GENERAL INFORMATION (cont.)

Staff and Major Contractors

1.3 Use the matrix below to provide information on key museum staff members who will work with temporary or traveling exhibitions. Provide both work and home numbers for employees. Under employment status, please indicate if employee is a full- or part-time staff member or is a contractor. If employee is a contractor, provide the name of the contracting firm or organization. Please provide the specialty of curators and conservators. Attach a continuation sheet if necessary.

| POSITION | NAME | TITLE | TELEPHONE/FAX NUMBERS | E-MAIL ADDRESSES | EMPLOYMENT STATUS (F/T, P/T, Contractor) |
|--------------------------------|------------|-------|------------------------|------------------|--|
| Conservator | Specialty: | | Work: Home: Fax: | | |
| Curator | Specialty: | | Work: Home: Fax: | | |
| Curator | Specialty: | | Work: Home: Fax: | | |
| Director (Chief Exec. Officer) | | | Work: Home: Fax: | | |
| Educator | | | Work: Home: Fax: | | |
| Preparator | | | Work: Home: Fax: | | |
| Public Affairs Officer | | | Work: Home: Fax: | | |
| Registrar | | | Work: Home: Fax: | | |
| Security Supervisor | | | Work: Home: Fax: | | |
| Shipping/ Receiving Officer | | | Work: Home: Fax: | | |

GENERAL INFORMATION (cont.)

Geographic Profile

Contact your local fire department and/or municipal building department for assistance in answering questions 1.4 and 1.5.

1.4 Is your building located in an area designated as a flood zone or next to a body of water which can overflow its boundaries? Yes No

If so, what is the flood rating for your building?
Explain rating method:

1.5 Is your institution in a designated brush zone? Yes No

2. BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE

General

2.1 Are all structures free-standing? Yes No

If no, provide a physical description and the purpose of the larger structure into which it is incorporated and how museum access is restricted/monitored:

2.2 Are you undergoing renovation at this time? Yes No

2.3 Do you anticipate any construction or renovation projects during the proposed loan period? Yes No

If yes, explain:

2.4 How many floors does your building have?

If more than one floor, indicate mode of access between levels:

Stairs Elevator Other (specify)

Temporary Exhibition Space(s)

2.5 Indicate the layout of your temporary exhibition area(s):

One large room Series of small rooms
Other (specify)

2.6 Are any temporary exhibition spaces located in public activity areas such as lobbies,

lounges, hallways, libraries, cafes, classrooms, etc.? Yes No

 If yes, describe:

2.7 Are the temporary exhibition areas used only for viewing? Yes No
 If no, what other function(s) do they serve?

BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

Temporary Exhibition Space(s) (cont.)

2.8 Are there any water fixtures or accessories such as plumbing pipes, sprinkler systems, water fountains, etc., located in or above temporary storage or exhibition areas?
 Yes No

 If yes, describe:

2.9 Do you have a modular wall partition/panel system? Yes No

 If yes, indicate means of support:

 Supported at floor and ceiling Supported only at floor

 Indicate the materials used in construction:

2.10 Describe the type and location of public activities that take place in your building, other than exhibitions:

 Do these activities take place in temporary exhibition galleries? Yes No

2.11 Are eating and drinking ever permitted in:

| | | |
|--|-----|----|
| Temporary exhibition galleries? | Yes | No |
| Temporary exhibition storage? | Yes | No |
| Receiving area? | Yes | No |
| Temporary exhibition preparation area? | Yes | No |

 If yes, please explain:

2.12 Do you make routine inspections for rodent, insect and microorganism problems?
 Yes No

 If yes, describe means and frequency:

2.13 Do you undertake routine extermination/fumigation procedures? Yes No

 If yes, describe methods, products used, and frequency:

 Describe what course of action you would take if and when an infestation occurs:

2.14 Please supply details of how the exhibition area is managed during an exhibition with regard to routine lamp replacement, cleaning procedures, and checking of equipment:

Shipping and Receiving

2.15 What are your normal receiving hours?

2.16 Can you accommodate a delivery at times other than these hours? Yes No

2.17 How are large shipments received?

2.18 What is the largest size vehicle your loading area will accommodate (if it pertains to the loan objects in question)?

BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

Shipping and Receiving (cont.)

2.19 Do you have (or have access to) the following? Please "x" all that apply and provide requested details, if they relate to the loan item(s) in question.

| | |
|-------------------------|---------------------------|
| Shipping/receiving door | (dimensions: H W) |
| Raised loading dock | (height from ground:) |
| Dock leveler | |
| Forklift | (weight capacity:) |
| Hydraulic lift | (weight capacity:) |
| Crane | (weight capacity:) |
| Ramp | (length:) |
| Scaffolding | (height:) |
| Other | (specify:) |

2.20 What is the maximum size crate your shipping/receiving door can accommodate?
(H W D)

2.21 If you do not have a shipping/receiving door or a raised dock, how do you receive shipments? (Describe loading area and indicate on attached floor plan)

2.22 Is your loading area: Sheltered Enclosed Neither

2.23 Describe security precautions taken in your loading area:

2.24 Do you have a secure receiving area separate from the loading area? Yes
No
(Dimensions: L W Ceiling H)

If yes, is this area used only for exhibition objects? Yes No

If not, please describe other uses.

2.25 How is access to the receiving area controlled?

2.26 Where do you usually unpack/repack/prepare objects for exhibition? (Indicate by numbering all appropriate items in priority order, with 1 being the space most frequently used.)

| | |
|-----------------------------|--------------------------|
| Receiving room | Exhibition galleries |
| Exhibition preparation room | Storage area |
| In-house packing facility | Outside packing facility |

2.27 Do you utilize an off-site packing/preparation facility? Yes
No

If yes, indicate the most appropriate description:

| | |
|-------------------------|---------------------------------------|
| Museum property | Commercial space contracted as needed |
| Rented commercial space | Other (specify) |

Indicate distance from your institution:

What is the mode of transportation between the two facilities?

Does a professional museum staff member always supervise packing/unpacking? Yes
No

What is the title of the staff person responsible?

BUILDING CONSTRUCTION, CONFIGURATION AND MAINTENANCE (cont.)

Shipping and Receiving (cont.)

2.28 Where do you usually store loaned objects before they are installed? (Indicate by numbering all appropriate items in priority order, with 1 being the space most frequently used.):

| | |
|-----------------------------|--------------------------|
| Receiving room | Exhibition galleries |
| Exhibition preparation room | Storage area |
| In-house packing facility | Outside packing facility |

2.29 Do you have a freight elevator? Yes No

Interior dimensions: L W Ceiling H

Load capacity:

Storage

2.30 Do you have a secured storage area for temporary exhibition objects? Yes
No

Interior dimensions: L W Ceiling H

Dimensions of door: H W

Is it: Separate from your permanent collection storage Yes No
Locked Yes No

Alarmed Yes No
Climate-controlled Yes No

(See Section 3 for detailed environmental information)

Who has access/keys?

How is access controlled?

2.31 Do you have fire detection and/or suppression systems in your temporary exhibition object storage area? (See Section 4 for detailed information on fire protection)
Yes No

Describe:

2.32 Where do you store empty crates? (“x” all appropriate)

___ On-premises

___ Off-premises

If on-premises, is area: temperature-controlled
pest-controlled
humidity-controlled

If off-premises, is area: temperature-controlled
pest-controlled
humidity-controlled

3. Environment

Heating and Air Conditioning

3.1 Is your environmental control system in operation 24 hours a day, 7 days a week including times when the museum is closed? Yes No

Is there a back-up system for your environmental control system? Yes No

If yes, how long can it operate?

ENVIRONMENT (cont.)

Heating and Air Conditioning (cont.)

3.2 Indicate the type and location of your environmental control systems (“x” all appropriate):

| | Temporary Exhibition Storage | Temporary Exhibition Gallery | Throughout Building |
|--|------------------------------|------------------------------|---------------------|
| Centralized 24-hour temperature control system | | | |
| Centralized 24-hour humidity control system | | | |
| Centralized 24-hour filtered air | | | |
| Simple air conditioning (window units) | | | |
| Simple heating | | | |

3.3 Describe cooling system:

| | Type | Year Installed or Upgraded |
|-----------------------------------|------|----------------------------|
| In temporary exhibition galleries | | |
| In temporary exhibition storage | | |

3.4 Describe heating system (i.e., convection, forced air, solar):

| | Type | Year Installed or Upgraded |
|-----------------------------------|------|----------------------------|
| In temporary exhibition galleries | | |
| In temporary exhibition storage | | |

3.5 Are portable heating devices used anywhere in your facility? Yes No

If so, what kind and where? ___

3.6 Describe humidity control equipment:

| | Type | Year Installed or Upgraded |
|-----------------------------------|------|----------------------------|
| In temporary exhibition galleries | | |
| In temporary exhibition storage | | |

3.7 Do you use any additives (i.e. corrosion-inhibitors, water treatments) in your humidification system? Yes No

If yes, explain: ___

3.8 Who monitors and services the environmental systems?

- Staff
- On maintenance contract
- Called repair as needed

3.9 How often are the environmental systems monitored and serviced? ___

ENVIRONMENT (cont.)

Heating and Air Conditioning (cont.)

3.10 What are the recorded temperature and relative humidity ranges in your:

| | Temporary Exhibition Galleries | | Temporary Exhibition Storage | |
|------------------|--------------------------------|------|------------------------------|------|
| | Temperature | % RH | Temperature | % RH |
| In Spring/Summer | | | | |
| In Fall/Winter | | | | |

3.11 What is the maximum usual variation percentage within a 24-hour period in your:

| | Temporary Exhibition Galleries | | Temporary Exhibition Storage | |
|------------------|--------------------------------|------|------------------------------|------|
| | Temperature | % RH | Temperature | % RH |
| In Spring/Summer | | | | |
| In Fall/Winter | | | | |

3.12 Who responds to environmental control system problems?

- In-house personnel
- Contractor
- Other (please specify): ___

3.13 Are records of the variations in temperature and relative humidity kept? Yes No

3.14 Do you have the ability to adjust your temperature and relative humidity levels to meet the needs of different types of objects? Yes No

3.15 How many of each of the following do you have available and how often are they calibrated?

| | Number available | Frequency of calibration |
|-----------------------------|------------------|--------------------------|
| Recording hygrothermographs | | |
| Psychrometers | | |
| Hygrometers | | |

3.16 Do you monitor and record temperature and relative humidity levels on a regular basis in:

| | | | |
|--|-----|----|----|
| Temporary exhibition galleries? | Yes | No | |
| Temporary exhibition storage spaces? | Yes | No | |
| Display cases containing environmentally sensitive material? | Yes | No | No |

If yes, by what means: Recording hygrothermographs
Other (specify):

Indicate frequency:

Who is responsible for monitoring these levels?

3.17 Are the environmental conditions in temporary exhibition galleries: ("x" the most appropriate)

Individually controlled
All controlled as part of the entire building or with several other rooms

3.18 Are the temporary exhibition storage areas: ("x" the most appropriate)

Individually controlled
All controlled as part of the entire building or with several other rooms

ENVIRONMENT (cont.)

Heating and Air Conditioning (cont.)

3.19 How closely are loan objects positioned to heating, air conditioning, or humidification vents or units?

Describe:

Lighting

3.20 What type of lighting do you utilize in the temporary exhibition galleries? ("x" all appropriate)

| | |
|--------------------------------|-----------------|
| Daylight | Fluorescent |
| Windows | UV Filtered |
| UV filtered | Incandescent |
| Equipped with shades or drapes | Tungsten |
| Skylights | Iodide |
| UV filtered | Quartz |
| Equipped with shades or drapes | Other (specify) |

3.21 Do you have a light meter? Yes No

If yes, what type:

Do you have a UV meter? Yes No

3.22 How low can you adjust your light levels (# of foot-candles)?

3.23 Are display cases ever internally lit? Yes No

If yes, what type of lighting is used in the display cases ("x" all appropriate):
Fluorescent Incandescent UV filtered Fiber optic

3.24 Are objects in display cases safeguarded against ultraviolet rays and heat build-up from interior lights? Yes No

If yes, how:

4. FIRE PROTECTION

Contact your local fire department or municipal building department for assistance, if necessary, in answering questions 4.1 and 4.2 and 4.15.

4.1 What is the fire rating of your building (e.g., A1)?

4.2 Is the entire building protected by a fire and/or smoke detection/alarm system?

Yes No

If yes, indicate type (ion detectors, etc.):

If no, describe areas not protected:

4.3 Are all emergency exit doors equipped with alarms? Yes No

If yes, indicate type:

Do doors automatically unlock when a fire alarm is activated? Yes No

4.4 How are the systems checked?

By whom?

How frequently?

FIRE PROTECTION (cont.)

4.5 How is the fire/smoke detection/alarm system activated? ("x" all appropriate)

| | Temporary Exhibition Galleries | Temporary Exhibition Storage Areas |
|---|--------------------------------|------------------------------------|
| Self-activated heat detection | | |
| Self-activated smoke detection | | |
| Control panel | | |
| Manual pull stations | | |
| Water flow switches in sprinkler system | | |

4.6 Who does your fire alarm system alert? ("x" all appropriate)

- In-house central station (proprietary system)
- In-house audible devices
- Local fire station--direct line
- UL/FM-approved central station (specify company) ____
- Other (specify) ____

4.7 Indicate the type(s) of fire suppression system(s) in operation where loaned object(s) will be **received**, **stored** and **exhibited**: ("x" all appropriate)

Sprinklers

| | Received | Stored | Exhibited |
|----------------|----------|--------|-----------|
| Wet pipe | | | |
| Dry pipe | | | |
| Delayed action | | | |
| Pre-action | | | |
| Other | | | |

Location(s): ____
Year installed ____

Are the staff and guards trained in shut-off procedures?
Yes No

Gaseous fire suppression systems

| | Received | Stored | Exhibited |
|-------------|----------|--------|-----------|
| Halon | | | |
| Clean agent | | | |
| Other | | | |

Location(s) ____
Year installed ____

Fire hose cabinets per local fire code

| Received | Stored | Exhibited |
|----------|--------|-----------|
| | | |

Are fog nozzles installed? Yes No

Portable fire extinguishers

| Received | Stored | Exhibited |
|----------|--------|-----------|
| | | |

Specify type (e.g., pressurized water, carbon dioxide, dry chemical, foam, Halon, acid, other) ____

FIRE PROTECTION (cont.)

4.8 How often are portable extinguishers tested?

4.9 How frequently is the staff trained in the use of portable fire extinguishers?

4.10 In what areas and under what conditions is smoking allowed in your building?

4.11 How far is your institution from the local fire station?

4.12 How long does it take the fire department to arrive at your facility in response to an alarm?

4.13 How far is your building from the nearest fire hydrant?

4.14 Is your local fire station staffed 24 hours a day? Yes No

What is the town class number for the fire department? (NB 4, NB 5, NB 9)?

Is there an on-site fire brigade? Yes No

Has the fire department visited your facility and met with you to pre-plan a course of action should a fire occur at your facility? Yes No

Date of the last visit by the fire department for pre-planning:

4.15 Do you have an established fire emergency procedure? Yes No

If yes, how frequently is the staff trained in this procedure?

5. SECURITY

Guards and Access

5.1 Do you have 24-hour human guard security (as opposed to periods of electronic-only surveillance)? Yes No

If no, would your institution be willing to hire additional guards, if required? Yes No

5.2 What type of security personnel does your institution utilize? ("x" all appropriate)

- Security employees of your institution
- Other staff
- Contractors from an outside service company Name of company
- Students
- Volunteers/docents
- Other (specify)

5.3 Do you have a trained security supervisor in charge at all times? Yes No

5.4 Are your security personnel specially trained for your facility? Yes No

If yes, briefly explain the extent and duration of their training:

5.5 Are your guards ("x" all appropriate)

- Armed? Radio-equipped?
- Pager-equipped? Phone-equipped?
- Other (specify)

SECURITY (cont.)

Guards and Access (cont.)

5.6 Do you conduct background checks on guards prior to hiring? Yes No

5.7 Indicate the number of guards normally on duty:

| | Throughout Building | | In Temporary Exhibition Galleries | |
|--|---------------------|------------|-----------------------------------|------------|
| | Stationary | Patrolling | Stationary | Patrolling |
| During public hours (day/evening) | | | | |
| When closed to the public, but open to staff | | | | |
| During closed hours | | | | |

5.8 How many galleries are assigned to each guard?

5.9 Is a guard assigned during installation and deinstallation? Yes No

If no, can one be, if required? Yes No

How is access restricted during installation and deinstallation of temporary exhibitions?

5.10 How often are temporary exhibition galleries checked when closed?

By whom?

How is the frequency of these checks ensured (e.g., checkpoint system, etc)?

5.11 How often are "checklist" checks made of the objects in temporary exhibitions?

Who is responsible for these checks?

5.12 Do you maintain records on internal movement and relocation of borrowed objects?

Yes No

5.13 Indicate the positions/titles of those individuals authorized to sign for the removal of museum objects from the building:

5.14 Is every object entering or leaving the building signed in and out by security personnel?

Yes No

5.15 Do you have a sign-in/sign-out procedure for guards and after-hours personnel?

Yes No

5.16 How many staff members have keys to exterior doors?

Specify positions/titles:

5.17 Do you have an emergency response plan? Yes No

Do you have a disaster recovery plan? Yes No

Please list the date of the last revision for each:

If your institution utilizes such plans, how frequently is the staff trained in their implementation?

5.18 What emergency procedures are observed in the case of theft or vandalism?

SECURITY (cont.)

Physical and Electronic Systems

5.19 Do you have an electronic security alarm system in operation throughout the building? Yes No

If no, specify which areas are not protected:

5.20 What types of detection equipment are in operation ("x" all appropriate)

- | | |
|-----------------------------|-----------------------------------|
| Magnetic contacts | Microwave motion detectors |
| Photo electric beams | Passive infrared motion detectors |
| Ultrasonic motion detectors | Pressure mats on switches |
| Sonic sensors | Closed circuit TV |
| Break glass sensors | Water detection devices |
| Other (specify) | |

5.21 Where does your detection system sound an alarm? ("x" all appropriate)

- Proprietary central station
- Local audible alarms
- Local police--direct line (if ALL systems do not automatically register at the police station, indicate which ones do not)
- UL/FM central station (specify company)
- Other (specify)

5.22 Do exterior doors open directly into the temporary exhibition area? Yes No

If yes, indicate locking mechanism:

5.23 Are there windows in the temporary exhibition area? Yes No

If yes, what type of physical security (e.g., bars, gates, mesh) protects them?

5.24 Are all the building's exterior openings (including entry/exit doors, windows, roof doors and air ducts) secured and alarmed? Yes No

If no, explain:

5.25 How are your security systems tested?

How often?

Who undertakes these tests?

5.26 Are records kept of all alarm signals received, including time, date, location, action taken and cause of alarm? Yes No

Who is responsible for keeping these records?

6. HANDLING AND PACKING

6.1 Do you have personnel available for loading and unloading? Yes No

If yes, how many?

6.2 Do you have staff specially trained to pack and unpack objects? Yes No

If yes, how many?

Supervised by whom?

What type of training is provided?

Do volunteers or interns handle borrowed objects? Yes No

If yes, how are they trained and who supervises their work?

9. ADDITIONAL INFORMATION AND COMMENTS

10. VERIFICATION AND RESPONSIBILITY

THE UNDERSIGNED IS A LEGALLY AUTHORIZED AGENT FOR THE SUBJECT INSTITUTION AND HAS COMPLETED THIS REPORT. THE INFORMATION INDICATED PROVIDES A COMPLETE AND VALID REPRESENTATION OF THE FACILITY, SECURITY SYSTEMS AND CARE PROVIDED TO OBJECTS (BOTH OWNED AND BORROWED).

Signature

Typed Name

Title

Date

PLEASE SIGN AND DATE BELOW TO INDICATE THAT THE INFORMATION PROVIDED IN THIS DOCUMENT HAS BEEN REVIEWED FOR ACCURACY AND HAS BEEN UPDATED WHERE NECESSARY WHEN IT IS REISSUED.

SUBSEQUENT REVIEWS:

| | | |
|------------------|--------------|-------------|
| Signature | Title | Date |
| | | |
| Signature | Title | Date |
| | | |
| Signature | Title | Date |
| | | |
| Signature | Title | Date |



**Organization of American States | Secretariat for External Relations
AMA | Art Museum of the Americas**

Temporary Exhibition Agreement

Between
AMA | Art Museum of the Americas (SG/OAS) and
_____ **(Curator/Organizer)**
for the implementation of
_____ **(Exhibition Title)**
an art exhibition at AMA

The parties on this agreement, AMA | Art Museum of the Americas (hereinafter referred to as AMA), integral part of the Organization of America States (OAS), a public international organization located at 1889 F Street, N.W., Washington, D.C. 20006, USA, and curator _____, located at address hereinafter referred to as the curator) to present the exhibit Name of exhibit.

The exhibit will be in place at the OAS Art Museum of the Americas located at 201 18th Street, NW, Washington, D.C. between ___/___/___ and ___/___/___.

I. Selections of works

AMA reserves the right of deciding upon the final selection of works to be exhibited on its premises to ensure consistency with AMA's aesthetic line and general curatorial criteria. AMA will make the best effort to inform the curator about this decision in advance.

II. Use of space

After the opening of the exhibit it shall be the sole decision of AMA as to temporarily partially or totally close the exhibit. AMA will make the best effort to inform the curator about this decision in advance.

III. Cost sharing

AMA will be responsible for exhibit costs where the source is AMA or Friends of AMA:

| Item | Cost | Source of Funding |
|--|--------|-------------------|
| Curator | | |
| Exhibit coordination and fundraising | \$0.00 | |
| Coordination (x months) | | AMA |
| Fundraising (x months) | | AMA |
| Communications & programming | | |
| Outdoor banner design | | AMA |
| Outdoor banner production & installation | | |
| Tri-fold brochure design | | AMA |
| Tri-fold brochure production | | |
| E-flyer design | | AMA |
| Advertisement Washington Post Express | | |
| Advertisement Pink Line Project | | |
| Press release drafting and distribution | | AMA |
| Guided tours (35 avg for three months) | | AMA |
| Photo documentation of exhibit | | |
| 2 family workshops | | AMA |
| Shipping, art handling & installation | | |
| Shipping of works | | |
| Art handling & work installation | | AMA |
| Vinyl wall text production | | |
| Vinyl wall text installation | | AMA |
| Installation materials | | AMA |
| AMA galleries wall painting for installation | | |
| Insurance while pieces are at AMA | | AMA |
| Opening reception | | |
| Overtime guards, sound, cleaning, event manager | | |
| Photographer | | |
| Catering | | |
| TOTAL Exhibit Cost | | |
| Funding sources summary | | |
| Embassy/Mission | | |
| AMA | | |
| Friends of the AMA | | |
| Fundraising | | |
| Total: | | |

AMA understands that if essential funds for the appropriate installation and presentation the exhibit are not raised, (funds that go beyond the agreed financial commitment made by AMA), this will result in the cancellation of the aforementioned exhibition project.

IV. Fundraising

AMA has already raised funds from the Friends of the Art Museum of the Americas and will commit these exclusively for the production of the exhibit. Additional fundraising is a shared responsibility of the artists, curators, organizers and AMA staff. AMA will actively support raising additional funds for the production of the exhibit but cannot assure that this effort will succeed raising the minimal amount of moneys required.

V. Exhibition design guidelines

Exhibition guidelines are designed to ensure consistency with AMA’s institutional image to make certain that visitors can depend on a certain level of professionalism and identity. Guidelines are standard for all incoming exhibitions and regulate anything perceived to be coming from AMA.

VI. Press releases, catalogues, marketing and imagery

All materials will be made using AMA’s standard typeface, museum templates and layout design. While AMA always takes into account the curator’s opinion in image and text choices, these cannot always be accommodated. The museum reserves the right to have the final say in the selection of imagery and texts, though curator input is encouraged. This applies to outdoor banners, signs, and flyer. Online content will also be created in a consistent manner with the rest of the museum’s online content.

VII. Labels and wall texts

Labels for the artwork will be created using museum standards and templates. All texts will adhere to museum labeling standards, readability, and grammar. AMA reserves the right to edit text with the curator’s input. Main wall texts should be no more than 175 words. Paragraph breaks may be removed and we may adjust spacing and punctuation to maintain the aesthetic quality of these texts.

VIII. Exhibit Timeline

AMA and the curator will make their best effort to meet the dates and deadlines stated below:

- ___/___/___ Images of final selection of works and artists and curators biographies, exhibition checklist and curatorial statement
- ___/___/___ AMA loan form documents sent to artists
- ___/___/___ AMA loan form documents returned to AMA by artists
- ___/___/___ Final texts and images (for labels, press releases, wall texts and museum web page)
- ___/___/___ E-flyer and press release distributed
- ___/___/___ Exhibit crates arrive to OAS premises
- ___/___/___ Exhibit installation
- ___/___/___ Opening reception



ART LOAN CONTRACT

GENERAL SECRETARIAT OF THE
ORGANIZATION OF AMERICAN STATES
SECRETARIAT FOR EXTERNAL RELATIONS
AMA | ART MUSEUM OF THE AMERICAS

>LOAN DOCUMENT

In accordance with the terms and conditions set forth in the document titled "Conditions Governing This Loan" which is attached hereto in Annex A and which is incorporated by reference, AMA | Art Museum of the Americas of the General Secretariat of the Organization of American States has agreed to lend to _____ the artworks listed below for display from _____ to _____, in the exhibition titled _____ at _____ for the loan period of _____ to _____.

>LENDER INFORMATION

Name/Organization:

Address:

Telephone No.:

Email address:

>OBJECTS ON LOAN

Artworks on loan by LENDER to GS/OAS pursuant to this Loan Document. If more than two works are loaned, attach the others on a separate sheet.

| | |
|------------------------|------------------------|
| Title: | Title: |
| Year: | Year: |
| Artist: | Artist: |
| Medium: | Medium: |
| Dimensions (inch): | Dimensions (inch): |
| Insurance Value (USD): | Insurance Value (USD): |
| Image: | Image: |

· OAS | AMA's Credit Line for labels and catalogs: "Collection OAS AMA | Art Museum of the Americas"

· Condition of the artworks:

· Indicate whether the Artworks may be photographed and reproduced for normal publicity, educational, and catalog purposes connected with this exhibition: Yes No

>CONDITIONS

CONDITIONS GOVERNING THIS LOAN to _____ of the artworks detailed in the Art Loan Document, for display from _____ to _____, in the exhibition titled _____ at _____ for the loan period of _____ to _____.

The General Secretariat of the Organization of American States, through its AMA | Art Museum of the Americas (hereinafter referred to as the "LENDER") and _____ (hereinafter referred to as the "BORROWER") have executed the attached Loan Document pursuant to which certain artworks of the LENDER detailed in the Art Loan Document (hereinafter referred to in this Art Loan Document as the "artworks") will be exhibited at _____. The LENDER warrants that it is the sole owner of the artworks covered by this loan.

The BORROWER understands and agrees to the following:

The artworks covered by this loan shall at all times be given sufficient care to protect them against loss, damage, and/or deterioration. The BORROWER shall maintain constant and adequate protection of the artworks from all hazards, including but not limited to: fire; water or humidity; insects; dirt; and theft; and from mishandling by unauthorized or inexperienced persons, or by the public. Should loss, damage, or deterioration be noted, regardless of who may be responsible therefore, the BORROWER shall inform the LENDER immediately and in detail. Should damage occur during transit, the LENDER and the carrier shall be notified at once, and all packing materials shall be saved until all parties have had an opportunity to inspect them.

The artworks shall be maintained in the condition in which they were received by the BORROWER, as described in the Art Loan Document. The artwork shall not be unframed or removed from mats, or mounts for any purpose whatsoever, or cleaned, repaired, retouched, or altered in any way, or transported in damaged condition except with the prior express written permission of the LENDER.

The artworks shall be packed and transported by a qualified company specialized in transporting fine art works such as the artworks described in this Loan Agreement. All costs for packing and "door-to-door" roundtrip transportation of the artworks shall be arranged for and shall be paid in full by the BORROWER.

The BORROWER shall provide and pay for fine arts insurance coverage for the artwork with an insurer acceptable to the LENDER under an all-risk "nail to nail" policy at the value specified in the Art Loan Document. The BORROWER shall indemnify the LENDER for any loss of or damage to the artwork while in the BORROWER'S possession as well as while in-transit.

The loan period may be extended only by mutual and written agreement of duly authorized representatives of the Parties. In the event of extension, the insurance coverage must be extended accordingly.

The artworks may be photographed and recorded as video, and these images reproduced for normal publicity, including internet publicity, educational purposes, and the exhibit catalogue before and during the exhibition covered by this Loan, and for condition records, but special permission from the LENDER shall be obtained in writing for all other reproduction. Information about the artworks used for catalogs, labels, or any other purpose shall conform to the catalog data furnished by the LENDER and shall always include a credit line to "Art Museum of the Americas, Organization of American States" giving the name of the donor or purchase fund when specified.

If any dispute arises between the Parties related in any way to the performance or interpretation of this Loan Agreement, or any other matter in connection with this Loan Agreement which cannot be settled by amicable agreement, then upon either party's giving written notice of the difference or dispute to the other, the dispute shall be resolved by submitting the matter for final and binding arbitration in accordance with the rules of procedure of the InterAmerican Commercial Arbitration Commission and the law of the District of Columbia, USA. The language of the arbitral procedure shall be English, and the arbitration shall be held in Washington, D.C. unless otherwise agreed by the Parties. Provided, however, that before a Party may take a dispute to arbitration, that Party shall first seek to resolve the dispute through mediation. When a dispute is taken to mediation, both Parties shall make a good faith effort to settle the dispute.

The demand for arbitration shall be filed in writing with the other Party to this Agreement and with the American Arbitration Association. The demand for arbitration shall be made within a reasonable time after the claim, dispute or other matter in question has arisen. In no event shall the demand for arbitration be made after the date when the institution of legal or equitable proceedings based on such controversy, claim or dispute or other matters in question would be barred by the applicable statute of limitations under the laws of the District of Columbia, U.S.A.

The law applicable to this Loan Agreement is the law of the District of Columbia, USA.

(9) Nothing in this Loan Agreement constitutes an express or implied waiver of the privileges or immunities of the GS/OAS under international law or the laws of the United States.

I agree to all of the Terms and Conditions Governing This Loan, as set forth, above in this document, and I am duly authorized by my employer to sign this Agreement on behalf of the BORROWER.

BORROWER'S SIGNATURE

Signature

_____ / /
Date

Printed Name

Title

GS/OAS | ART MUSEUM OF THE AMERICAS SIGNATURE

Signature

_____ / /
Date

Printed Name

Title



INCOMING LOAN CONTRACT

GENERAL SECRETARIAT
OF THE
ORGANIZATION OF AMERICAN STATES
SECRETARIAT FOR EXTERNAL RELATIONS
AMA | ART MUSEUM OF THE AMERICAS

Please read, in their entirety, the following: (1) the Art Loan Document, below; and (2) Annex A, hereto, which contains the "Conditions Governing This Loan." If these documents are acceptable to you, please sign and date each document and send them to the Art Museum of the Americas at the following address:

Art Museum of the Americas of the OAS
Attention: Exhibit Assistant
1889 F Street, NW
Washington, DC 20006

>LOAN DOCUMENT

In accordance with the terms and conditions set forth in the document titled "Conditions Governing this Loan" which is attached hereto as Annex A and incorporated herein by reference, Praxis International Art agree to lend the artworks, detailed below under the title: Artworks on loan by LENDER to GS/OAS pursuant to this Loan Document, to the General Secretariat of the Organization of American States (hereinafter referred to herein as "GS/OAS") for exhibit at the GS/OAS Art Museum of the Americas, for the loan period of _____ to _____ for display in the exhibition titled _____ which will be held at the OAS Art Museum of the Americas, 201 18 Street, NW, Washington, DC 20006, USA from _____ to _____.

>LENDER INFORMATION

Name/Organization:

Address:

Telephone No.:

Email address:

>OBJECTS ON LOAN

Artworks on loan by LENDER to GS/OAS pursuant to this Loan Document. If more than two works are loaned, attach the others on a separate sheet.

| | |
|------------------------|------------------------|
| Title: | Title: |
| Year: | Year: |
| Artist: | Artist: |
| Medium: | Medium: |
| Dimensions (inch): | Dimensions (inch): |
| Insurance Value (USD): | Insurance Value (USD): |
| Image: | Image: |

LENDER's Credit Line for labels and catalogs:

Condition of the artworks:

Indicate whether the Artworks may be photographed and reproduced for normal publicity, educational, and catalog purposes connected with this exhibition:
 Yes ____; No ____.

>CONDITIONS

CONDITIONS GOVERNING THIS LOAN ARE AS FOLLOWS:

_____, (hereinafter referred to herein as the "Lender") has executed the foregoing Loan Document (hereinafter referred to herein as the "Loan Document") pursuant to which certain artworks of the Lender (hereinafter referred to herein as the "artworks") will be exhibited at the GS/OAS Art Museum of the Americas in Washington, D.C., USA (hereinafter referred to herein as the "Museum").

The Lender understands and agrees to the following:

- (1) The Museum will give the Lender's artworks the same care as such artworks would receive if it were Museum property.
- (2) The lender of the artworks, listed in this loan form, will carefully soft pack and/or crate the artwork/s in a professional manner and have them sent to the Museum via a privet truck. The cost of the related to the delivery via a privet truck will be covered by the Museum. The in-transit insurance of the artwork to the museum shall be covered by the LENDER. At the end of the exhibit, the Museum will carefully soft pack and/or re-crate the artworks in a professional manner in the same packing materials in which the artworks were received. The cost of the privet truck for the return of the artworks will be cover by the Museum. The in-transit insurance of the artworks shall be covered by the LENDER.

(3) GS/OAS, through the Art Museum of the Americas, will insure the Lender's artworks under the terms of GS/OAS' fine arts insurance policy while on exhibit or in storage at the Museum during the loan period for the insurance value amount indicated by the Lender on the face of the Loan Document, against all risks of physical loss or damage from any external cause. The policy referred to contains the usual exclusions of "all risk" policies.

(4) GS/OAS is not responsible for any error or deficiency in information furnished by the Lender in the Loan Document. The statements by the Lender in the Loan Document as to the value of the Lender's artworks and the special handling and/or mounting instructions and conditions reports, etc., listed by the Lender on the Loan Document, or attached by the Lender thereto, are solely those of the Lender, and the OAS, the GS/OAS, the OAS Art Museum of the Americas, or any of their officers, agents or employees, do not assume or have not assumed any responsibility for the accuracy of the information furnished by Lender.

(5) Any dispute, controversy or claim, which cannot be settled amicably, arising out of or in relation to the Loan Document and/or these Conditions shall be submitted to and determined by arbitration. The arbitration shall be held in accordance with the Arbitration Rules of the Inter-American Commercial Arbitration Association ("IACAC"), and shall be conducted by one arbitrator agreed by both Parties or otherwise appointed in accordance with the above-referenced Rules. The decision of the arbitrator shall be final and binding upon the Parties. The law applicable to the Loan Document and to these Conditions Governing the Loan, and the law applicable to the arbitration shall be the law of the District of Columbia, USA. The arbitration shall be in English in Washington, D.C.

(7) Nothing in this Agreement constitutes an express or implied waiver of the privileges and immunities of the OAS and the GS/OAS under the laws of the United States of America, or international law.

I agree to all of the Conditions Governing This Loan, as stated above in this document.

LENDER'S SIGNATURE

 Signature Date / /

 Printed Name

GS/OAS | ART MUSEUM OF THE AMERICAS SIGNATURE

 Signature Date / /

 Printed Name Title



DATE _____

DEED OF GIFT

1 – DONOR INFORMATION _____

Name of Donor: _____ (“Donor”)
 Address: _____
 Telephone: _____ Email: _____
 City, Country of birth: _____ Date of birth: ____/____/____ (MM/DD/YYYY)

2 – DESCRIPTION OF ITEMS DONATED _____

ITEM 1
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 2
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 3
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

Check this box if additional items are listed as an addendum at the end of this document.

3 – DONOR’S DEED AND AFFIRMATION OF TITLE _____

Please check the applicable box

- Donor hereby transfers and assigns without condition or restriction the right, title, and interest free of restrictions or encumbrances in the tangible personal property listed above (the “Work”), and copyrights (for the specific image/s in the Work only) associated with it (the “Rights”) to **AMA**.
- Donor hereby grants to **AMA** a free, nonexclusive irrevocable license on the image in the photograph/s listed above (the “Work”). Donor agrees to transfer to **AMA** an original certificate of authenticity for the Work in a form reasonably satisfactory to **AMA**, signed by the Artist.

Donor hereby certifies that he/she (i) is the sole owner of the Work; (ii) has good and complete right, title and interest in and to the Work; (iii) has fully authority to give, transfer and assign his/her right, title and interest in and to the Work; (iv) the subject of this gift is free and clear of all encumbrances and restrictions; and (v) to the best of his/her knowledge the Work has not been imported or exported into or from any country contrary to its laws.

4 – REPRESENTATION OF AUTHORITY _____

Please check the applicable box

- Donor hereby represents to the Art Museum of the Americas of the General Secretariat of the Organization of American States (“**AMA**”) that Donor is able to grant nonexclusive permission, as requested herein, because Donor is the Artist and has never transferred exclusive rights to the tangible personal property listed above (the “Work”) to any other person or entity.
- Donor hereby represents to **AMA** that Donor is able to grant nonexclusive permission, as requested herein, because Donor is an heir of the Artist or a subsequent copyright owner and has, in turn, inherited ownership of the copyright, or a portion thereof, in and to the Work and (mark one of the following):
 - Donor is the sole copyright owner
 - Donor is a joint copyright owner

5 – COPYRIGHT & COPYRIGHT NOTICE _____

Donor acknowledges that **AMA** requests permission to reproduce the Work for purposes consistent with its mission. Donor understands that **AMA** is a section within the Secretariat for External Relations’ Department of Cultural Affairs of the General Secretariat of the Organization of American States (“**GS/OAS**”), a public international organization recognized as such pursuant to the U.S. International Organizations Immunities Act, U.S. Code §§ 288 et seq. Among the specific functions of **AMA** are to collect, preserve and exhibit works of art that are of aesthetic and historical interest to the Member States of the Organization of American States (“**OAS**”) and to the public and large and to produce films, videocassettes, slides, and other visual documentary materials on Latin American, Caribbean, and North American art, on the cultural heritage of each **OAS** Member State, and on specific folk-life, cultural, and historical aspects of the region. In light of **AMA**’s mission and in recognition of **AMA**’s lawful possession of the Work, Donor hereby grants to **AMA**, as of the date below, a non-exclusive license to reproduce the Work (and in

5 — COPYRIGHT & COPYRIGHT NOTICE (CONTINUED)

the case of an audiovisual work, any portion thereon) for the life of its copyright and any renewals or extensions thereof (the "License"), in any media known or not yet invented (all reproductions, the "Copies"), and to display, transmit, publish and otherwise use the Copies throughout the world, as follows:

in educational materials related to AMA's collection, exhibits, programs and events including, but not limited to, posters, postcards, teaching materials, website information, catalogues and similar publications, some of which may be offered for sale; and in publicity and informational materials about AMA's collection, exhibition, programs and events including, but not limited to, press releases, invitations, annual reports, promotional flyers, posters, films and website information.

Donor agrees that the License expressly authorizes AMA to sublicense the specific rights granted herein to third parties, as necessary (in AMA's discretion) to fulfill its mission. For all other rights not specified herein, Donor understands that AMA shall seek additional permission from Donor or his/her representative and that it will direct inquiring third parties to do the same.

Whenever feasible, AMA shall include and cause others to include, the following copyright notice, or one similar to it, in connection with the Copies (please initial one):

- _____ © [Artist's name].
- _____ © [Artist's name]. Courtesy of the [Artist's Estate].
- _____ © [Artist's name]. Used by permission.
- _____ Other (please specify): _____

6 — OTHER TERMS AND CONDITIONS

This Deed of Gift represents an agreement between AMA and Donor. Any variation in the terms noted must be in writing on the face of this form and approved in writing by both Parties.

AMA employees cannot, in their official capacity, give appraisals for the purpose of establishing the tax deductible value of donated items. Evaluations must be secured by Donor at his/her/their expense.

Nothing in this Deed of Gift constitutes an express or implied waiver of the privileges and immunities of the OAS or the GS/OAS, its personnel and its assets, in accordance with the OAS Charter, relevant agreements and pursuant to general principles and practices of international law.

Any dispute or complaint that may arise in conjunction with the application or interpretation of this Deed of Gift shall be settled by direct negotiations between the Parties. If a solution satisfactory to both Parties cannot be reached then the Parties shall submit their differences to arbitration pursuant to an arbitral procedure mutually agreed by the Parties. The arbitral award shall be final and binding to the Parties. This Deed of Gift shall be governed by the laws of the District of Columbia.

Limited gallery space and the policy of changing exhibitions do not allow AMA to promise the permanent exhibition of the Work.

IN WITNESS WHEREOF, Donor, intending to be legally bound hereby, executes this Deed of Gift, this ____ day of _____, 20____.

Donor's signature: _____ Date: ____/____/____

Donor's name printed: _____

Witness's signature: _____ Date: ____/____/____

Witness's name printed: _____

AMA hereby certifies that no goods or services were provided by AMA in consideration for this Gift. Accepted on behalf of AMA by:

_____ Date: ____/____/____

Andrés Navia
AMA | Art Museum of the Americas
General Secretariat | Organization of American States
Washington DC 20006, USA

7 – DESCRIPTION OF ITEMS DONATED CONT. _____

ITEM 4
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 5
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 6
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 7
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

ITEM 8
 Artist: _____
 Title: _____ Date: _____
 Size: _____ Media: _____

AMA MUSEO de ARTE de las AMÉRICAS ORGANIZACIÓN de los ESTADOS AMERICANOS

Organization of American States

FECHA _____

ESCRITURA DE DONACIÓN

1 – INFORMACIÓN DEL DONANTE _____

Nombre del donante: _____ (el "Donante")

Domicilio: _____

Teléfono: _____ Email: _____

Ciudad de nacimiento: _____ Fecha de nacimiento: ____/____/____ (MM/DD/YYYY)

2 – DESCRIPCIÓN DE PIEZAS DONADAS _____

De ser necesario, adjunte páginas adicionales.

No. 1
 Artista: _____
 Título: _____ Fecha: _____
 Tamaño: _____ Medio: _____

No. 2
 Artista: _____
 Título: _____ Fecha: _____
 Tamaño: _____ Medio: _____

No. 3
 Artista: _____
 Título: _____ Fecha: _____
 Tamaño: _____ Medio: _____

3 – AFIRMACIÓN DE TÍTULO Y ESCRITURA DEL DONANTE _____

Por favor, marque la casilla correspondiente:

Por la presente, el donante transfiere y asigna al Museo de Arte de las Américas, sin condición o restricción, el derecho, el título y la propiedad, libre de restricciones o gravámenes, la propiedad personal tangible descrita anteriormente (la "Obra") y los derechos de autor (solo para la/s imagen/es específica/s de la Obra) correspondientes a la Obra (los "Derechos").

Por la presente, el donante entrega al Museo de Arte de las Américas, una licencia gratuita, no exclusiva e irrevocable sobre la imagen de la/s fotografía/s detallada/s anteriormente (la "Obra"). El Donante acepta transferir, de forma satisfactoria para el Museo de Arte de las Américas, un certificado original de autenticidad para la Obra, firmado por el Artista.

Por la presente, el Donante certifica que: i) es el único propietario de la Obra; ii) posee derecho pleno, título y propiedad respecto de la Obra; iii) goza de autoridad plena para donar, transferir y asignar su derecho, título y propiedad respecto de la Obra; iv) el objeto de dicha donación es gratuito y está libre de todo gravamen y restricción; y v) a su leal saber y entender la Obra no ha sido importada o exportado desde o hacia ningún país que viole su legislación.

4 – REPRESENTACIÓN DE AUTORIDAD _____

Por favor, marque la casilla correspondiente:

Por la presente, el Donante expone al Museo de Arte de las Américas de la Secretaría General de la Organización de los Estados Americanos (el "Museo") que puede otorgar el derecho a conceder autorización no exclusiva, según se solicita en la presente, porque el Donante es el Artista y nunca transfirió, a ninguna persona o entidad, derechos exclusivos sobre la propiedad privada tangible descrita anteriormente (la "Obra").

Por la presente, el Donante, expone al Museo que puede otorgar el derecho a conceder autorización no exclusiva, según se solicita en la presente, porque el Donante es el sucesor del Artista o propietario subsiguiente de los derechos de autor que, a su vez, pasó a heredar la propiedad de los derechos de autor, o una parte de esos derechos, relativos a la Obra y (por favor, marque una de las siguientes opciones):

- El Donante es el único titular de los derechos de autor.
- El Donante posee el título de los derechos de autor en copropiedad.

5 – DERECHOS DE AUTOR & NOTIFICACIÓN DE DERECHOS _____

El Donante reconoce que el Museo solicita autorización para reproducir la Obra con fines congruentes con su misión. El Donante entiende que el Museo es una parte del Departamento de Asuntos Culturales de la Secretaría de Relaciones Externas de la Secretaría General de la Organización de los Estados Americanos, una organización internacional pública reconocida como tal en función de la Ley de Inmunidad de Organizaciones Internacionales de los Estados Unidos, Código §§ 288 et seq. Entre las funciones específicas del Museo están las de reunir, preservar y exhibir obras de arte con pertinencia estética e histórica para los Estados Miembros de la Organización de los Estados Americanos (la "OEA") y para el público en general, y producir películas, videocintas, diapositivas y otros materiales documentales visuales sobre arte de América Latina, del Caribe y de América del Norte; sobre el patrimonio cultural de cada Estado

Miembro de la OEA y sobre aspectos tradicionales, culturales e históricos de la región. En función de la misión del Museo y del reconocimiento de la posesión legal de la Obra por parte de aquel, por la presente, el Donante, concede al Museo, a partir de la fecha indicada más abajo, una licencia no exclusiva para reproducir la Obra (y, en caso de que se trate de material audiovisual, cualquier parte de ese material) durante la vigencia de los derechos de autor y toda modificación o extensión de esos derechos (la "Licencia"), en cualquier medio conocido o no inventado aún (todas las reproducciones, las "Copias"), y para exhibir, transmitir, publicar o usar de otro medio las Copias en todo el mundo, de la siguiente manera:

En materiales educativos relacionados con la colección, exhibiciones, programas y eventos del Museo, que incluye sin limitación, carteles, materiales de enseñanza, información en Internet, catálogos y publicaciones similares, algunos de los cuales pueden ofrecerse para la venta; y

En materiales de publicidad e información sobre la colección, exhibiciones, programas y eventos del Museo, que incluye sin limitación, comunicados de prensa, invitaciones, informes anuales, folletos promocionales, carteles, películas e información en Internet.

El Donante acepta que la Licencia autoriza expresamente al Museo a sublicenciar los derechos otorgados por la presente a terceros, según sea necesario (sujeto a la discreción del Museo) para el cumplimiento de su misión. Para todos los demás derechos no especificados en la presente, el Donante entiende que el Museo solicitará autorización adicional del Donante y/o su representante y también permitirá a terceros interesados que hagan lo mismo.

Siempre que sea factible, el Museo incluirá y hará que terceros incluyan, la siguiente notificación de derechos de autor, o una similar, en relación con las copias (Por favor, ponga sus iniciales en la opción correspondiente:

- _____ © [Nombre del artista].
- _____ © [Nombre del artista]. Cortesía de [Sucesión del artista].
- _____ © [Nombre del artista]. Usado con permiso.
- _____ Otro (por favor, especifique): _____

6 – OTROS TÉRMINOS Y CONDICIONES _____

Esta Escritura de Donación representa un acuerdo entre el Museo y el Donante. Cualquier modificación en de los términos señalados debe realizarse por escrito en el frente de este formulario, y aprobada por escrito por ambas parte.

Los empleados del Museo no pueden, en el ejercicio de sus funciones, ofrecer tasaciones con el fin de definir el valor deducible de impuestos de las piezas donadas. El Donante debe hacerse cargo de las tasaciones.

Ninguna parte de esta Escritura de Donación representa una renuncia expresa o explícita de los privilegios e inmunidades de la OEA o de la Secretaría General de la OEA, su personal o activos, de acuerdo con el Estatuto de la OEA, acuerdos pertinentes, y según principios generales y prácticas de derecho internacional.

Toda disputa o queja que pudiera surgir en conexión con la aplicación o interpretación de esta Escritura de Donación debe ser resuelta mediante operaciones directas entre las Partes. Si no es posible alcanzar una solución aceptable para las Partes, estas deben someter sus diferencias a un arbitraje, según un

procedimiento de arbitraje aceptado mutuamente por las Partes. La decisión del arbitraje será definitiva y vinculante para las Partes. Esta Escritura de Donación se rige por las leyes del Distrito de Columbia.

A causa del espacio limitado en la galería y la política de cambiar exhibiciones, el Museo no está en condiciones de prometer la exhibición permanente de la Obra.

EN FE DE LO CUAL, el Donante, con intención de estar legalmente obligado por la presente, ejecuta esta Escritura de Donación, el día _____ del mes de _____ del año 20_____.

Firma del Donante: _____ Fecha: ____/____/____

Nombre del Donante: _____

Firma del Testigo: _____ Date: ____/____/____

Nombre del Testigo: _____

Por la presente, se certifica que el Museo no ofreció bienes o servicios en reconocimiento de la Donación. Aceptado en representación del Museo por:

Fecha: ____/____/____

Andrés Navia
AMA | Museo de Arte de las Américas
Secretaría General de Organización de los Estados Americanos
Washington, DC 20006, EE.UU.

| | | OAS Facilities for Internal and External Events ¹ | |
|------------------|---|--|--|
| OAS Building | Facility | Responsible Office | Maximum Capacity |
| OAS Building | Hall of the Americas | Office of Protocol | 350 Dining 275 Dinning/dancing floor 400 Auditorium 500 Standing |
| | The Indoor Patio | Office of Protocol | 150 Standing |
| | Galery of Heroes | Office of Protocol | 150 Standing |
| MNB | Malcom Garvey Hall | Office of General Services | 84 Vehicles |
| | C Street Parking Lot | Office of General Services | 40 Dining 50 Auditorium |
| | San Martin | Department of Conferences and Meetings | 120 Dining 250 Standing Interior 500 Standing Interior and Terrace |
| Museum | Museum (including Loggia, Terrace, and Interior Spaces) | Art Museum of the Americas | Tuesday to Friday \$100 up to 50 guests \$150 up to 100 guests \$200 up to 150 guests |
| | Padilla Vidal Room** | Department of Conferences and Meetings | N/A |
| | Gabriela Mistral Room** | Department of Conferences and Meetings | N/A |
| | Sr Arthur Lewis** | Department of Conferences and Meetings | \$50.00 per hour + Calling costs if applicable |
| GSB | Ruben Darío Room (800)** | Office of General Services | 120 Auditorium |
| | Room 804** | Office of General Services | 40 Seating |
| | Lobby Gabriela Mistral | Office of General Services | 60 Standing |
| | Cafeteria | Office of General Services | 60 Standing |
| | Inter-American Defense Board | Office of General Services | 100 Dining 120 Auditorium 150 Standing |
| Casa del Soldado | Ball Room | Inter-American Defense Board | Monday to Friday \$100 up to 50 guests \$150 up to 100 guests \$200 up to 150 guests |
| | | | |

| OAS Permanent Missions and OAS Organs | Non-profit Charitable Organizations | | External Organizations | | |
|---------------------------------------|-------------------------------------|------------------------------|--------------------------------|--------------------------------|---------------------------------|
| | From 9 AM to 5:30 PM | After 5:30 PM and Weekends | Other Non-Profit Organizations | Other Institutions | |
| Up to 250 Guests | \$1,000 | \$800 p/hr (minimum \$1,200) | \$2,000 p/hr (minimum \$8,000) | \$1,000 p/hr (minimum \$2,000) | \$3,000 p/hr (minimum \$12,000) |
| Up to 500 Guests | \$1,000 | \$800 p/hr (minimum \$1,600) | \$1,000 p/hr (minimum \$4,000) | \$1,000 p/hr (minimum \$2,000) | \$1,500 p/hr (minimum \$3,000) |
| Up to 75 Guests | \$1,000 | \$900 p/hr (minimum \$2,800) | \$800 p/hr (minimum \$3,200) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) |
| Up to 120 Guests | \$1,000 | \$800 p/hr (minimum \$2,800) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) | \$1,000 p/hr (minimum \$4,000) |
| Up to 250 Guests | \$1,000 | \$800 p/hr (minimum \$2,800) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) | \$1,250 p/hr (minimum \$5,000) |
| Up to 500 Guests | \$1,000 | \$800 p/hr (minimum \$2,800) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) | \$1,750 p/hr (minimum \$7,000) |
| Up to 75 Guests | \$1,000 | \$900 p/hr (minimum \$2,800) | \$800 p/hr (minimum \$3,200) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) |
| Up to 150 Guests | \$1,000 | \$900 p/hr (minimum \$2,800) | \$800 p/hr (minimum \$3,200) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) |
| Up to 250 Guests | \$1,000 | \$900 p/hr (minimum \$2,800) | \$800 p/hr (minimum \$3,200) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) |
| Up to 500 Guests | \$1,000 | \$900 p/hr (minimum \$2,800) | \$800 p/hr (minimum \$3,200) | \$1,000 p/hr (minimum \$4,000) | \$1,250 p/hr (minimum \$5,000) |

* Auditorial Services not included
** No Food or Drink Allowed
Last Updated: 12/14/2011 19:30



General Secretariat of the Organization of American States
Secretariat for Administration and Finance

FACILITIES USER FEES

Annex B

General Secretariat of the Organization of American States
Application and Agreement for the use of the GS/OAS Resources and Facilities
for Events at Headquarters. Form 582

SECTION I: Application for Events

All authorized organizer wishing to host a event at the OAS facilities must submit this application to the GS/OAS for approval.
This application does not guarantee use of the space. GS/OAS will review the application and may, in its discretion, approve or disapprove the application.

1. ORGANIZER INFORMATION

Organization: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Primary Contact: _____
 Title: _____
 Phone: _____ Fax: _____
 Cell: _____ E-mail: _____
 Co- Sponsoring Permanent Mission to the OAS _____
 Insurance company _____
 Budgetary account number (For Internal Events to the GS/OAS Only) _____

2. EVENT INFORMATION

Nature of the event
 Reception Cultural Events Meeting
 Other: _____
 Is this a Fund-raising Event? YES NO
 Name of the Event: _____
 Event Date: _____
 Event Starting Time: _____ Event Ending Time _____
 Purpose of the Event _____
 Estimated Maximum Attendance: _____
 Will food be served? _____ Will alcohol be served? _____
 Specify Method of Invitation: _____
 How will security be able to identify guest upon their arrival? (i.e. name badges) _____
 Will photographs/video will be taken _____

Annex C

General Secretariat of the Organization of American States
Secretariat for Administration and Finance Form 583

COSTS OF THE USE OF THE OAS FACILITIES AND EQUIPMENT FOR SPECIAL EVENTS

| | | | | |
|----------------------|--|--|--------------|---|
| FACILITY: | | | RENTAL COST: | 0 |
| ORGANIZER: | | | | |
| EVENT DATE: | | | | |
| EVENT TIME: | | | | |
| GUESTS: | | | | |
| NATURE OF THE EVENT: | | | | |

| DIRECT COSTS | QUANTITY | RATE | ESTIMATED HOURS | ESTIMATED COST |
|--|----------|-------|-----------------|----------------|
| EVENT SUPERVISOR | 0 | \$40 | 0 | \$0 |
| GUARDS | 0 | \$30 | 0 | \$0 |
| BUILDING ENGINEER | 0 | \$50 | 0 | \$0 |
| PARKING ATTENDANT | 0 | \$30 | 0 | \$0 |
| GENERAL SERVICES | 0 | \$30 | 0 | \$0 |
| SOUND TECHNICIAN | 0 | \$40 | 0 | \$0 |
| ELECTRICITY | | \$40 | 0 | \$0 |
| CLEANING SERVICES - Hall of the Americas | | \$500 | | \$0 |
| CLEANING SERVICES - Museum | | \$200 | | \$0 |
| CLEANING SERVICES - Patio Azteca | | \$100 | | \$0 |
| TOTAL | | | | \$0 |

| FURNISHINGS | QUANTITY | RATE | ESTIMATED HOURS | ESTIMATED COST |
|----------------------------------|----------|-------|-----------------|----------------|
| ROUND 5' TABLE (30 AVAILABLE) | 0 | \$5 | | \$0 |
| ROUND 6' TABLE (24 AVAILABLE) | 0 | \$5 | | \$0 |
| RECT. TABLE 3X6 (25 AVAILABLE) | 0 | \$3 | | \$0 |
| RECT. TABLE 4X8 (10 AVAILABLE) | 0 | \$3 | | \$0 |
| STAGE EXTENSION UP TO 40' TO 12' | 0 | \$100 | | \$0 |
| PIANO | | | | |
| TOTAL | | | | \$0 |

| EQUIPMENT | QUANTITY | RATE | ESTIMATED HOURS | ESTIMATED COST |
|--|----------|-----------------|-----------------|----------------|
| EQUIPMENT (Wiring, mixer, microphones, podium) | 0 | \$250 per event | | \$0 |
| LAPTOPS | 0 | \$50 per event | | \$0 |
| LUMENS PROJECTOR | 0 | \$150 per event | | \$0 |
| PLASMA (40") LCD SCREEN | 0 | \$50 per event | | \$0 |
| PROJECTION SCREENS (6"x8") | 0 | \$50 per event | | \$0 |
| WIRELESS MICROPHONES | 0 | \$120 per event | | \$0 |
| TOTAL | | | | \$0 |

| PARKING | QUANTITY | RATE | ESTIMATED HOURS | ESTIMATED COST |
|------------------|----------|-------------------|-----------------|----------------|
| PARKING FACILITY | | \$1,000 per event | | \$0 |
| TOTAL | | | | \$0 |

| | | |
|-------------|-----|--|
| TOTAL COSTS | \$0 | |
| DEPOSIT | \$0 | |
| BALANCE DUE | \$0 | |

Last Updated: 12/14/2011 19:29

Make Check Payable to the Organization of American States and Mail to:

Organization of American States
 C/O Responsible Office
 1889 F Street N.W.
 Washington, D.C. 20006

12 R. Research visitor form



Organization of American States

DATE _____

WELCOME

RESEARCH VISITOR FORM

| NAME | PHONE | EMAIL |
|------|-------|-------|
| | | |

| INSTITUTION | ADDRESS |
|-------------|---------|
| | |

| SIGNATURE | DATE |
|-----------|------|
| | |

PURPOSE of VISIT

12 S. Condition Report



CONDITION REPORT

CONDITION _____

COMMENTS _____

SIGNATURE

DATE



Organization of American States

DATE
10/2/2012

DEACCESSION RECORD

OBJECT INFORMATION

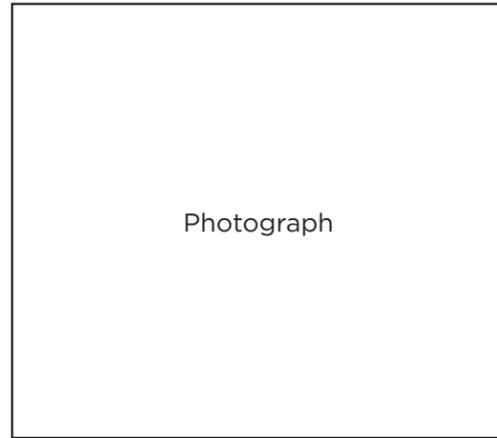
Accession No.: _____

Title: _____

Artist: _____

Medium: _____ Date: _____

Documentation: _____



1. The following OAS staff member verified the legal right to return the object: _____

2. What was the means of acquisition of the object? _____

3. If the object was a gift, check if any of the following are true:

- The donor is alive
- The donor has been informed of the museum's intentions
- The donor (or heirs) have objected to the deaccession of the object

4. Describe the overall condition: _____

5. Current market value \$_____. How it was determined: _____

6. Does the object have future value (i.e. exhibitions, as a loan, research..)? _____



Organization of American States

7. Does the object form part of a large category of similar objects at the museum? _____

8. Specific reason for deaccessioning the object: _____

9. Opinions substantiating deaccessioning: _____

10. The undersigned recommend the following means of deaccession and disposal of the object:

- return to donor
- public auction
- exchange
- private dealer
- other: _____

11. Signatures

Head of Art Museum of the Americas Printed Name Date

OAS General Secretariat Authorized Official Printed Name Date

12. Record of deaccession date, method, and actions taken: _____

Value Received (if applicable): \$_____ Date: _____



MUSEUM COMMITTEE ACQUISITION VOTING FORM

VOTING SHEET _____

Committee Member Voting Form for: _____

Committee Member Printed Name: _____

Vote: Yes No

Comments:

Signature

Date

PART 13 – SOURCES/BIBLIOGRAPHY

American Association of Museums. "Organizational Assessment: Art Museum of the Americas, Organization of American States, Washington, DC". (Washington, DC: 2012).

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Anderson, Gail (ed). Reinventing the Museum. Historical and Contemporary Perspectives on the Paradigm Shift. (Oxford: Altamira Press, 2004).

New York State Emergency Management Office. "Emergency Planning Guide for Community Officials". (New York State: 2008).

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