

Guide to Art Lending Programs for Students in Institutions of Higher Learning

Jessica Diedalis

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Introduction

The Harvard Art Museums' Student Print Rental Program provides students an opportunity to rent original prints for one academic year. The concept of lending original works of art to students might be unsettling to any museum professional. It compromises the professional standards of collections management and care of the accrediting agency, the American Alliance of Museums (AAM) and in the standards of operation expressed in Professional Practices in Art Museums through the Association of Art Museum Directors (AAMD) (Eiland 1-2). When Williams College Museum of Art registrar Diane Hart was approached about the idea of a lending collection, she felt like it went against her job to adhere to best practices for the care of objects. This is because "with the WALLS [Williams Art Loan for Living Spaces] collection, instead of maintaining strict standards for temperature and humidity control, light exposure, and security, we'd have little or no control for these variable in student living spaces" (Coggins 109). Though it can be disconcerting at first, art rental programs at Harvard have had a long and successful history at the University and several other colleges and universities offer similar beloved art lending programs.

The process of re-launching the Student Print Rental Program for the fall of 2015 after a seven-year hiatus took over a year and a half and included the help of almost every division at the Harvard Art Museums. Gathering information about how to manage a successful art lending program was not easy due to the fact that these programs are for a targeted audience and not the general public. It often involved referrals from other colleagues and interactions on the Listserv for the Registrars Committee of the American Alliance of Museums. It has become evident over

the past few years that other universities are also actively seeking information about art lending programs. It is a wonder why such historic programs have little information available for other museums and lenders who may be trying to start a program of their own. The Harvard Art Museums have a large staff of experienced individuals that have resources such as the Harvard Art Museums archives at their disposal. Smaller colleges seeking to start a new program do not have access to such institutional knowledge and access to carefully archived information. The *Guide to Art Lending Programs for Students in Institutions of Higher Learning* will help fill this gap and provide a useful resource to anyone proposing or starting a lending program at their university or college.

Museums are often constrained by what is best for the collection, but more university museums are considering having an alternate collection that may be the best for the students. The rise of Collaborative Consumption, also known as the sharing economy, shows that society has shifted from endless acquisition to collaborating to get material wants and needs in a more sustainable way. Consumers have become bored with owning and decorating with the same objects, including art. By sharing, people are participating in a more cost saving, community building, convenient, and sustainable activity (Botsman 196-217; Hamari 2047-2059). Just as bike sharing lets people explore new areas, art lending programs brings art into new living spaces and increase accessibility.

College and university museums are also looking for new ways to serve students and fulfill their academic mission to contribute to teaching the visual arts (Eiland 1-2) by creating experiences with art. Art lending programs for students can provide an extraordinary experience that is different and separate from the gallery environment. Through daily encounters, students

go beyond a casual glance and are more likely to look closely at the work. Each of these encounters with a work of art can generate a different understanding for a student (Burnham 9-16). This satisfies a person emotionally and results in internal integration and fulfillment (Dewey 38). Desi Gonzalez, a Massachusetts Institute of Technology graduate student who participated in the Student Loan Art Program expressed in her blog *art collector for a year* that “Looking at a work over time changes how you see, allowing your relationship to the object and artist evolve and expand. Having a work hanging on your wall for nine months—it’s allows you to experience art in a way you never could within a museum” (Gonzalez). Though a student may base their selection upon their initial impression of the art, living with a work creates an experience that goes far beyond the aesthetics.

Art lending programs can be a great participatory experience for students as well, since they have the potential to draw new audiences to the museum and open ways for diverse populations to engage with art and share their experiences with one another. Programs should be defined in a specific way so that it can benefit the students as well as the institution with a clear connection with the mission statement (Simon). Since art lending programs for students often reach audiences that have never considered owning art before, it starts new conversations about art and can get students back into art museums. One argument between a Harvard student and his friend about a rented abstract print became so intense that they brought their arguments about the value of modern art to the Harvard Art Museums and exposed each other to works that they had never had an appreciation for previously (Northington).

Programs that lend art to students can also provide an opportunity to reach diverse audiences and expose students to a variety of cultures. If the collection represents various styles,

artists, materials, places of creation, and subject matters, each student will have the opportunity to find a piece that appeals to them. Art is a social and cultural expression and a lending collection should represent multiple perspectives (Ballengee-Morris 7-12). It can also expose new audiences to art that they are unfamiliar with and start conversations between students. A student at Oberlin College and Observatory said that “People don’t really discuss art with their friends that much because it’s not always out in the open, but with Art Rental it can happen with people who aren’t really invested in art in their everyday lives” (Mead). Art lending programs for students achieve far more than what is outlined in their purpose statement.

However, since art lending program for students are unconventional, museum colleagues may not immediately support the concept when first proposed. The guide will therefore be useful to institutions interested in proposing a new art lending program. From proper handling demonstrations to securely framing a work at the start, these programs can be a wonderful learning opportunity for both the museum and the students. Through participation, students can also learn valuable life lessons such as caring for items in their possession and accountability in addition to art appreciation. This guide will show how a successful program approaches difficult situations and other issues that can arise annually. It will also provide varied data, which is essential for making the guide universal so that any institution can apply the appropriate information for their situation. By providing constructive insight about existing programs, this guide will also encourage conversations between institutions that may foster further research about the topic and the overall value of these programs.

Art lending programs for students are truly beneficial to students, the museum, and the institution of higher learning. This non-traditional experience with art can draw new audiences

and expose students to art they had never considered before. It also provides an opportunity for students to participate with art museums in new ways. Living with art is a special experience that they will hopefully remember for many years afterwards. Renting art to students also encourages museums at institutions of higher learning to consider new ways of safely displaying art beyond the physical museum. Though art lending programs have existed in various institutions of higher learning since the early part of the twentieth century, the rise of the collaborative consumption makes this the ideal time for art lending programs for students.

Methodology

Since there is little information published about art lending programs for students, the majority of references used for this guide were from websites, articles, and primary source materials, such as rental agreements and information sheets, several of which can be found in Appendix E. These sources provided much of the details needed to assess each program. Additional information was obtained through a survey emailed to known art lending program managers and the Listserv for the Registrars Committee of the American Alliance of Museums. By submitting the survey to such an open forum, an additional program was added to the list of extant programs. Both the survey and the results can be found in Appendix C and D, respectively. Historical programs such as the Print Rental Service also offered insight about how these art lending programs have evolved over time. These resources provided the information needed to create a successful guide that can be used by any type of institution of higher learning.

Overview of the Guide

The Guide to Art Lending Programs for Students in Institutions of Higher Learning contains essential information for anyone planning or currently involved in planning an art lending program for students. It includes information about active programs, historic programs, stated purposes and missions, collections, audiences reached, insurance, funding, advertising strategies, display methods, lending procedures, damage and loss prevention and response. These topics are grouped together into chapters including, art lending programs for students, mission or purpose statements, collections, funding, advertising, display methods and lending procedures, and loan agreements, for ease of navigation.

In addition to containing information about the Harvard Art Museums' Student Print Lending program, the guide includes the practices of several other active art lending programs for students throughout the country. These programs are managed by the Massachusetts Institute of Technology's List Visual Arts Center, Iowa State Student Activities Center, Williams College Museum of Art, University of Minnesota Weisman Art Museum, Kenyon College Gund Gallery, University of California Berkley's Morrison Library, and Brandies University's Rose Art Museum. The guide contains a sample of loan agreements and other information sheets (e.g. FAQ) from these programs. This helps to provide varied data, which is essential for making the guide universal so that any institution can apply the appropriate information for their situation. Finally, since art lending program for students places original works of art in unconventional locations, the guide also contains information about minimizing risk.

Art Lending Programs for Students

Since the 1940s, Harvard University has offered art rental to students. These works originally consisted of reproduction works by artists as Renior, Durer, and Rembrandt (Kemp 69). They were rented by the Fogg Art Museum as well as the residential campus dormitory houses of Dunster, Adams, and Kirkland (Prown). Such collections were meant to encourage an appreciation of art outside the classroom. Other schools such as Dartmouth College (William Carey Poland Collection) (Mitchell) and Brown University rented similar collections of standard reproductions of famous works around the same time (International Graphic 24). Though these programs were well-liked, reproductions are never truly accurate and do not always inspire students to visit a museum and see the original (Committee of the Visual Arts).

In 1956, the Committee on the Visual Arts at Harvard University assessed the collection and made a recommendation to include more original works of art in the program (Committee of the Visual Arts). The Fogg's director at the time, John Coolidge, fully supported the idea and arranged for the museum to use the income of the rental of reproductions to purchase original prints selected by the Print Department (Coolidge). By 1959, the Fogg Art Museum was lending three-hundred sixty reproductions of paintings, nineteen prints, thirty drawings, and ten sculptures as well as about fifty original prints to students (Mongan). Harvard rental programs were so popular that in 1961, approximately ninety percent of the thousand objects or so available were rented. The educational importance of original art, however, was becoming more apparent. In a letter dated the same year, Jules Prown, Assistant to the Director of the Fogg Museum stated that "the opportunity to live intimately with an original work of art can be an enriching experience for college students and we would like to foster this" (Prown).

In 1972, the reproductions were removed from circulation and the Print Rental Program (shown in Fig. 1) was formally established at the Fogg Museum with a gift from an anonymous donor (“Report to the President” 429). The donor specified that the funds be used by the museum to acquire original prints by contemporary American artists, so that they could be leased to students and later be added to the permanent collections. This program continually operated until the Harvard Art Museums closed for a major renovation project in 2008 and restarted in the fall of 2015 (Annear).



Figure 1: Student inspecting a framed print during the Print Rental Program. Photo by Barry Donahue, September 22, 1976. Photographs of the Harvard Art Museums (HC22), file 3.73. Harvard Art Museums Archives, Harvard University, Cambridge, MA.

Today the collection consists of over two-hundred seventy-five framed prints that are rented at the beginning of each school year. Students sign up for specific time slots to view and select works set up at the Art Study Center. They then select a single print, sign a contract, and pay a fifty-dollar rental fee. The print is then wrapped in plastic to protect it as it is carried from the museum to the student's room (Annear).

Due to the history of Harvard University's rental programs, outside intuitions sometimes contact and seek the opinions of Harvard University employees. In 1954, the International Graphic Arts Society (IGAS) sought the advice of Paul J. Sachs, who had served as an associate director at the Fogg Art Museum, about dissemination and appreciation of the graphic arts. They believed that all students should be exposed to art in college since there will be little opportunity for this type of self-education after they graduate and that living with art was particularly valuable. This would allow students to sharpen their awareness of aesthetic values, learn to understand art, increase their interest in the arts, and discover overall personal enjoyment. Sachs suggested that the IGAS conduct a program in colleges and universities and in 1956 they launched the Print Rental Project (International Graphic 5-13).

The project began with six pilot universities that included Brown University, Indiana University, Sarah Lawrence College, University of Minnesota, Syracuse University, and Wellesley College. Fifty framed prints that represented all styles were provided to each participating college or university free of charge. Each school had to collect a rental fee for the purchase of prints, issue a press release, provide a short description and biography about the artist, distribute a booklet in which Leonard Baskin, Gabor Peterdi, and Ben Shahn discussed the

significance of prints, and report the results to the IGAS. In 1958, the program was expanded to include twenty-five additional schools (International Graphic 11-17).

After the results were reported to the International Graphic Arts Society, they produced a publication, *Print Rental Service: A Study*, which was dedicated Paul Sachs. The booklet, shown in figure 2, included several reports and made recommendations to anyone seeking to create a similar program (5-13). Though the Print Rental Service existed more than sixty years ago, many of the IGAS's recommendations are still relevant today. They advised creating a collection of framed works that includes wide range of styles, approaches, and prominent artists, if possible. Since students will be hanging these works in their rooms, each dormitory should be evaluated in respect to design, construction, and administrative policies. It is also recommended establishing a selection committee and if possible, including faculty members. Additionally, publications about the style of works should be available at the university or college library (International Graphic 43-45).

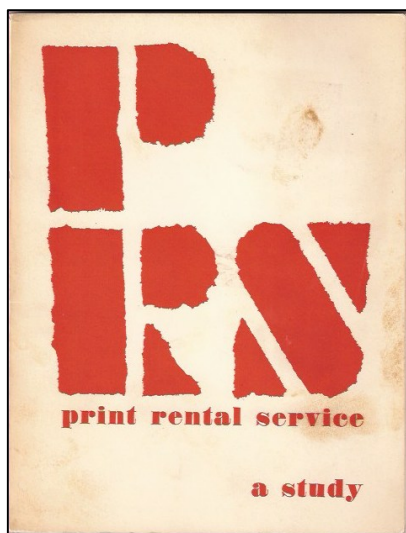


Figure 2: Cover of *Print rental service; a study*. 1964. New York: International Graphic Arts Society, 1964.

Though unfortunately many of the colleges and universities that participated in the Print Rental Service no longer have rental programs, Morrison Library at the University of California in Berkeley, California still has an active Graphic Arts Loan collection of framed original lithographs, etching, and woodblock prints (“The Graphic Arts Loan Collection”). When the IGAS contacted the library in 1958, the idea of renting prints or reproductions had already been in discussion. The Print Rental Service, however, enabled the collection to launch in September 1958 with one-hundred and fifty eight prints (International Graphic 17-18) under the direction of Professor Herwin Shaefer (“Morrison Library”).

Shaefer believed the program was an extension of the university’s art teaching program and that the best way for students to appreciate art was to live with an original print for a semester (“Morrison Library”). Framing, storage, and circulation was handled by Morrison Library staff. In its report to IGAS, it was noted that large, bold, colorful contemporary prints were the most popular since students sought to enliven their rooms. By 1961 the collection exceeded two hundred and fifty prints (International Graphic 19-20). Today the collection is comprised of nine hundred twenty-nine prints, drawings, paintings, photographs, and mixed media that include artists from Impressionism to Cubism (“Morrison Library”; Diedalis). These prints are available to students, faculty, and staff of the Berkeley campus. Patrons may browse the collection, reserve a print for check-out, and sign the borrowing agreement all electronically (“The Graphic Arts Loan Collection”). The prints are then packed for the patrons to pick up and transport. Patrons may select up to two prints each academic year (*The Graphic Arts Loan Collection*).

The oldest art lending program still in operation is the Frederick R. Weisman Art Museum's Ione & Hudson D. Walker Art Rental Program at the University of Minnesota – Twin Cities, which began in 1934. The program is named for the first curator of the Little Gallery, the predecessor of the Weisman Art Museum, and his wife. One of the program's early participants can be seen in figure 3. In the 1950s, the program was also a participant in the Print Rental Project. Some of the one thousand one hundred eighty original artworks rented today include some original IGAS prints. These works are available for university students, employees, and departments to display in their homes or offices. The fee is fifteen dollars for students per semester and forty-five dollars per year for University of Minnesota employees and departments. Students are limited to three artworks and employees to five. There is no limit for departments. The works are available to rent year round at the Weisman Art Museum Shop ("About WAM: Art Rental").



Figure 3: Promotional photographs of the Frederick R. Weisman Art Museum's Ione & Hudson D. Walker Art Rental Program from the mid-1940s. University of Minnesota Archives. <http://editions.lib.umn.edu/wamfiles/2011/05/08/art-rental-program/#comment-17>.

Oberlin College's Art Rental at the Allen Memorial Art Museum has been lending original works since 1940. It was Art Librarian Ellen Johnson's idea to begin an art rental program. She believed that "if students could have works of art in their dormitory rooms it would not only develop their aesthetic sensibilities but might also encourage ordered thinking and discrimination even in other areas of their lives." The collections began with framed reproductions of masterpieces and over time were replaced with original works ("Fall Art

Rental”). The collection now consists of four hundred original works and attracts a large crowd during their rental day (“Art Museum”). Oberlin College students, faculty, and staff line up, and sometimes camp out (shown in Fig. 4), since artworks are available on a first-come, first-serve basis in the museum courtyard. Students may select up to two artworks per semester for five dollars each (“Art Rental”). Examples of works available include a watercolor by Diebenkorn, a drawing by Eva Hesse, and a print by Picasso (“Fall Art Rental”).



Figure 4: Students Camping Outside of the Allen Memorial Art Museum at Oberlin College & Observatory. Photograph by Alice Ollstein. 10 September 2009.

http://blogs.oberlin.edu/community/music_theater_arts/i_did_it_for_th.shtml.

Brandeis University's Student Loan Collection program began with the Charna Cowan Student Loan Collection that was established in the fall of 1956 and then was expanded in December of 1971 with the Robert W. Schiff Student Loan Collection, made possible by a donation from Mr. and Mrs. Herbert Lee in memory of Mrs. Lee's father (Ney). The aim of the program was "to make art available to students in their dormitory rooms so that the appreciation of art becomes a part of everyday experience rather than just a separate classroom situation." The program was suspended in spring 2009, after the University announced its plans to close the Rose Art Museum (Spector).

In 2011 the Student Committee for the Rose Art Museum (SCRAM) helped re-activate the program. With the help of Dabney Hailey, the director of academic programs for the Museum, the student group selected thirty pieces to be distributed from the five hundred works of art in the student loan collection. Students are required to show their student identification, sign a Loan Agreement form, and pay a five-dollar fee. These works include artists such as Robert Rauschenberg, J. Thurstan Marshall, James Rosenquist and Jasper Johns (Spector).

One of the most well-known art lending programs for students, Massachusetts Institute of Technology's (MIT) Student Loan Art Program at the List Visual Arts Center did not have its start until the 1960s. The collection is now comprised of more than nine hundred (Diedalis) framed original works of art from the Catherine N. Stratton Collection of Graphic Arts (1966), the List Student Loan Collection (1977), and the Kurtz Student Loan Collection (1985) and increases annually by approximately fifteen new works. MIT students as well as the general public are invited to view the available artworks during a two-week exhibition every September, but only individual MIT students and student groups may rent artwork for their private rooms

and communal spaces. Students submit their top five selections using computer kiosks at the gallery reception desk and are selected randomly through a lottery. They then pick up the artworks at the List Center and take them home for the academic year for no cost (Diedalis). All unclaimed works are available to students who have not rented a work on a first-come, first-serve basis (“Student Loan Art Program FAQ”).

Other lesser known programs include those at Iowa State and Berea College. The Iowa State Student Activities Center (Memorial Union) rents a collection of around three hundred framed posters, prints, paintings, and posters. The program probably began in the late 1970s or early 1980's. The pieces are displayed during an open house display in August for two days in a study lounge (Diedalis). Artworks range in price (ten to thirty dollars) and can be rented for the semester or year (“Rent Art”). Works are returned in mid-July to the office during open hours or are given the option at that time to re-rent for up to two years (Diedalis). The Doris Ulmann Galleries at Berea College loan the Lloyd Loan Collection to the campus community. This collection of framed fine art prints is available free of charge, funded by an endowment formed by Major H.P. Lloyd who was a former college trustee (“Lloyd Loan Collection”).

Williams Art Loan for Living Spaces (WALLS) at the Williams College Museum of Art is a more recent and well-publicized program that was launched in February of 2014. The program formed after the arrival of Williams College Museum of Art’s director Christina Olsen who thought the museum should go beyond its own walls and deeper into the lives of students. The museum worked with students, donors, and staff to select ninety original works of art for the program (“WCMA Launches”). Over the past two years the collection has expanded to one hundred twenty artworks (“Collection: WALLS”). Students are able to browse the collection

online anytime or visit the two-week long WALLS exhibition at the Williams College Museum of Art. On the last day of the exhibition, Williams student line up outside the museum for selection. The works are available first come, first choice and the borrowing period is one semester. Students are asked to sign an agreement (“WALLS: Williams”), but there is no fee because the entire program is covered through the Fulkerson Fund for Leadership of the Arts (“Collection: WALLS”). The works are then wrapped for the student to take home (“WALLS – Williams”).

The majority of the WALLS collection consists of works on paper, primarily prints and photographs. All artwork is framed and glazed and no work is larger than forty-two inches square since students are tasked with carrying their artworks to their residences themselves and hanging it without museum assistance. WALLS is insured under a separate endorsement to the college’s general insurance policy. Williams College Museum of Art also made sure that students were integral to the planning process and six were even invited to become members of the WALLS selection committee, joining WMCA staff, alumni supporters, and a representative from the Office of Student Life (Coggins 109-110)

The Art Loan Program administered by the Gund Gallery at Kenyon College is the newest program, launched in 2015. The collection of forty-seven artworks is shown for approximately five days at the beginning of each semester in a salon-style exhibition in the Meier-Draudt Curatorial Classroom (Diedalis). Interested students are invited to place their names in a ballot box and they are drawn at random (“Art Loan Program”). After the selection is made, students are asked to sign a loan agreement and pay a ten-dollar fee. The gallery arranges for the transportation and installation of the work in the student’s room (*Gund Gallery*).

There are also several art lending programs that have been discontinued over the time. Smith College also had a lending collection of primarily unaccessioned material of low value from which students could borrow, but the program was dismantled in the late 1990s due to lack of student interest. These works have been either deaccessioned or returned to the permanent collection (Buck 71). The University of Chicago also offered an “Art to Live With Program” to students (shown in Fig. 5). Started in 1967, the collection included four hundred paintings, drawings, and other works of art that were donated by Joseph Randall Shapiro. For one dollar per academic quarter (other costs were underwritten by the university), students could rent works by artists such as Miró, Goya, Rouault, Matisse, Kandinsky, and Klee. Each quarter, the works would be displayed for one week in the lounges and main foyer of Ida Noyes Hall house for prospective borrowers to browse (University of Chicago). Students entered drawings and sometimes lined up overnight to secure their favorite pieces, and then chosen works were hung in dorms or apartments. According to a 1967 Associated Press report, Shapiro said that University of Chicago students looked at the works “as something to be revered” and treated them accordingly. The Art to Live With collection is currently managed by the Smart Museum of Art and some works from the collection are now installed in public places around campus (Gregg).



Figure 5: University of Chicago students borrow original works of art from the Joseph Randall Shapiro Collection as part of "Art to Live With." University of Chicago Photographic Archive, apf7-03618, Special Collections Research Center, University of Chicago Library.

Looking at current and historic art lending programs for students can provide insight about what makes a program successful and why some programs were discontinued over time. Though the mission and main components are similar, each program takes a slightly different approach to serve the needs of the students and those that administer the program. Some programs have existed for decades and other beloved programs are creations of the recent past.

The long history of art rental programs for students at Harvard University provides a firm foundation for the *Guide to Art Lending Programs for Students in Institutions of Higher Learning*. For many years, the Harvard Art Museums in particular have served as a source of

knowledge and provided advice for new art lending programs at universities and colleges. Existing programs may also be able to use this information to improve their current programs. Art lending programs at institutions of higher learning serve as a unique opportunity for students to truly live with art and experience it every day. This can foster a lifelong interest in the arts and encourage alumni to continue to support the educational mission of their institution due to their memorable experience with an original work of art.

Mission or Purpose Statements

When formulating the mission and purpose statements of an art lending program for students, it is important to consider the mission of an institution, desired audience, overall purpose for existing, and the ultimate goal of the program. Though it may be tempting to use complex terms, these statements should be understandable to all. Involving staff, students and alumni can also provide a great sense of ownership and take into consideration a wider community (Graham 5-7).

Of the programs surveyed, purpose statements were far less common despite the fact that they can be just as valuable (Diedalis). The purpose for a program should be the unifying principle and reason for being (Jones). This will help a program justify its existence over time. The Ione and Hudson D. Walker Art Rental Program at the Frederick R. Weisman Art Museum's purpose statement is that "The program offers University of Minnesota students, employees, and departments to display pieces of art from the museum's collection in their homes or office." Though this guide is for art lending programs for students, this purpose statement also brings to light that programs can also serve a much wider audience (Diedalis).

The mission, meanwhile, contains strategic intent and the direction of a program (Graham 5). Since these programs occur at institutions of higher learning, educational themes are a major component of the mission statement. Most art lending programs for students share a common mission of fostering an appreciation of art through living with it. For example, the Graphic Arts Loan Collection (GALC) at the Morrison Library, University of California, Berkeley's mission is "to foster an appreciation of art for students through living with original prints for a year. This would be a meaningful extension of the university's teaching program." Similarly, the Ione and Hudson D. Walker Art Rental Program states that their mission is "to change perceptions, and foster a lifelong appreciation of art" (Diedalis).

A program's mission statement may be succinct, such as Massachusetts Institute of Technology's (MIT) Student Loan Art Program at the List Visual Arts Center's purpose is "to give MIT students the opportunity to live with a piece of artwork for the year in order to expose the student body to art." Others like the Harvard Art Museums' Student Print Rental Program are extensive and incorporate their purpose:

"The Student Print Rental Program, a beloved part of student life at Harvard since the early 1970s, gives current Harvard undergraduate and graduate students the opportunity to bring art into their living spaces and make it a part of their everyday lives. For the duration of an academic year, Harvard students can enjoy and critically study their chosen print in their dorm room. This close contact fosters an appreciation of art as students learn to care for the works, interpret their meanings, and come to understand the intrinsic power of art." (*Student Print Rental*)

However long the purpose and mission statement, be sure that it suits the particular lending program. The final length should be determined by what the program wants to say and how it wants to say it (Graham 6). Identifying the program's purpose and mission from the start will provide understanding about why the program exists and align everyone involved to the same focus. Though these may seem like given ideas and trivial sentences, as the program is put into action, the purpose and mission are essential to evaluating the success of the program (Jones).

Collections

Most lending collections for students consist of works that have been donated expressly for this use or are modestly-seized two-dimensional objects of low value that are not environmental sensitive. Though collections can consist of a variety of media, they should not include works that are too large, fragile, or are of importance to the museum's collection given the variable conditions of dorm rooms and overall safety of the works and the students (Eiland 2). In 1950s, the Fogg Art Museum did lend sculptures to students (Mongan), but today these works are considered too fragile and often have more complex installation requirements (Coggins 110). This means that the majority of the collections consist of multiples, such as prints and photographs (Diedalis). It was reported in *Print Rental Service: A Study* that a print was 'very comfortable to live with' (International Graphic 19).

The International Graphic Arts Society recommended a wide range of styles and approaches, and suggests including prominent artists in the collection, if possible (shown in Fig. 6) (International Graphic 43). When the Williams Art Loan for Living Spaces (WALLS) was

building their collection, they sought to have it reflect diversity in ethnicity, nationality, and the gender of artists in order to appeal to a diverse student body. They made sure to include a balance of both emerging and well-known artists as well as representational and abstract imagery (Coggins 110-111). If the collection represents various styles, artists, materials, places of creation, and subject matters, each student will have the opportunity to find a piece that appeals to them. By selecting a diverse collection, a program is able to reach wide audiences and expose students to cultural diversity as well. Since art is a social and cultural expression, a lending collection should represent multiple perspectives (Ballengee-Morris 7-12).



Figure 6: A print of Picasso's "Goat's Skull on the Table," hangs in a Harvard University dorm room. Published by the Harvard Crimson. 10 September 2015.

<<https://www.thecrimson.com/article/2015/9/10/art-museums-student-rental/>>.

When selecting works for a lending collection, curators can be immensely valuable. The Frederick R. Weisman Art Museum and the Harvard Art Museums both work closely with curators on new acquisitions (Diedalis). For programs that may not be run by an art museum, faculty members can establish a selection committee to review artworks for the collection (International Graphic 43). The WALLS program even invited six students to become members of the WALLS selection committee, joining WCMA staff, alumni supporters. One student was selected as curator of the collection and was tasked with bringing to the committee images of artworks for acquisition that fit the collecting guidelines as well as helping process incoming acquisitions. Involving staff, faculty, alumni, and students in the selection process can certainly help to increase interest, awareness, and campus-wide support of the program (Coggins 110-112).

Though a lending collection that includes well-known artists is very appealing to borrowers, the appraised value of the work should be carefully considered. Artwork with high values can place the student as well as the artwork itself at risk. The values of the artwork, therefore, should not exceed what is comfortable for the program. Williams Art Loan for Living Spaces (WALLS), for instance, limited the value of their artwork to no more than twenty-five thousand dollars (Coggins 109). Since values continually change, it is important to reassess loan collections every few years. Works of high value can then be removed from the program and accessioned into the permanent collection (Diedalis). Though this can feel like the program is taking these works away from the students, it instead provides students with bragging rights. One of the students' favorite perks from the program is getting to say that they once had a rare piece of art hanging in their dorm room (Annear).

To protect their collection, most art lending programs for students that were surveyed have chosen to include their rental collections under an umbrella fine arts insurance policy, which covers the institution of higher learning's collections (Diedalis). WALLS, however, insures their loan works under a separate endorsement to the college's general insurance policy (Coggins 109). When considering insurance, it is best to choose the coverage that suits the lending collection.

The sizes of lending collections for students around the country vary greatly. The largest collection surveyed consisted of one thousand one hundred and eighty works and the smallest was forty-seven (Diedalis). In the 1960s, the International Graphic Arts Society recommended that in an institution with a student body up to one hundred, a collection of twenty-five to thirty prints will suffice and with a student body of one thousand five hundred to four thousand students, one hundred-fifty to two hundred prints is best (International Graphic 43). When determining the size of the collection, consider the staff time involved for running the program and maintaining the collection as well as overall student interest and costs. A successful program is not determined by the size of the collection and the number of works rented, but if a program fulfills its purpose and mission. For example, the Memorial Union Art Lending program does not lend all of its three hundred works, but the campus community loves this program and it serves as an educational experience for student interns who learn about matting and framing art for lending (Diedalis).

Lending collections should be placed in sturdy frames and glazed with ultraviolet light-filtering Plexiglas to protect the works while they are on loan (Coggins 109). Most reports of damage pertain to frames so it is important to choose ones that can withstand several years of

being lent out. Acid free mats should be used to help protect the works for generations to come and photo corners or hinges can help keep the work in place (Diedalis). It is also helpful to add picture hanging wire and d-rings for ease of hanging (Coggins 112).

The backing of the artwork can provide helpful information to the borrower, such as guidelines for care, an emergency contact number, and details about the work itself. This information should be written concisely and placed in a prominent location. Guidelines for care should contain how to clean, handle, and display the work. Information about the art should include the artist, title, medium, date, credit line, dimensions, and accession number. Some programs even provide further interpretative text about the artist and the object (Eiland 3). For the WALLS program, graduate student interns were tasked with writing the label information for each work. Additionally, the Harvard Art Museums, Williams College Museum of Art, and Morrison Library place barcodes on the work in order to more easily link the artwork to the student borrower and their campus location (Diedalis; Coggins 112-13).

The dimensions of the artwork should also be carefully considered since lending collections are often carried by students across campus and hung in their campus residences. Williams Art Loan for Living Spaces (WALLS) limits works to less than forty-two inches square so that the size of the works was manageable for most students (Coggins 109). Alternatively, the Gund Gallery at Kenyon College does not restrict the size of the works offered, but rather arranges for the transportation and installation of the work in the student's room by Gund Gallery Associates (interns) (*Gund Gallery*). This process was formed because Kenyon has a policy that students are not allowed to make holes in their wall. The Gund Gallery negotiated this arrangement with Residence Life and each semester they are informed about who has the works

so that those students are not charged a fee (Diedalis). When making this decision, it is important to communicate with dormitory policy makers about the intentions of the program and the limitations placed on students who live in these spaces. Some residences have built-in picture moldings or surface mountings that place limits on weight and size of the works (International Graphic 44). This may help determine the best dimensions of works for a program. It will also make residences aware of the program itself, thereby making its implementation smoother (Diedalis).

There are many considerations that need to be addressed when assembling a lending collection. Though the type of works, size of collections, and dimensions may vary, there is a consensus that all works should be of low value and framed for ease of renting. Educational mission should also be taken into account when creating label texts and providing information to students. Lastly, try to involve or consult with various constituents that may be affected by the program in order to better understand limitations and create the most appropriate collection for its audience (Diedalis).

Funding

Starting and maintaining an art lending program can be costly. The price of artwork, frames, continuing maintenance, and staff time quickly adds up. In order to provide continued support, programs are often included in the general operating budget or are funded by an endowment. More than half of the programs surveyed were funded by the general operating budget (Diedalis). Additionally, several programs including the Lloyd Loan Collection at Berea College, the Graphic Arts Loan Collection at the University of California, Berkeley, Williams

Art Loan for Living Spaces, and the Student Loan Art Program at the Massachusetts Institute of Technology indicated on their websites that they were completely or in-part funded by an endowment (“Lloyd Loan Collection”; *The Graphic Arts Loan Collection*; “Collection: Walls”; “Student Loan Art Program”). The Columbia Foundation and the International Graphic Arts Society provided funding for the nucleus of the collection for the Graphic Arts Loan Collection at the Morrison Library (Diedalis). When the WALLS program was in the planning stages, they worked closely with their director of donor engagement to solicit gifts and made sure to outline the collecting guidelines to potential donors (Coggins 111). Rental fees can also help supplement associated costs (Diedalis). Current fees range from five dollars to fifty dollars (“Art Rental”; *Student Print Rental*). When determining funding for a program, work with the financial department, curators, and advancement to choose the most sustainable option. This could include a combination of general operating funds, financial gifts, and program fees.

Advertising

Though art lending programs for students often use more traditional methods of advertising such as posters and fliers (shown in Fig. 7), the most common place where students learn about these programs is online. Most programs have a devoted section on a main museum, library, or student center website so that students can find information about the program, the procedure, important dates, and who to contact for more information. Several programs include Frequently Asked Questions for students to review before they make the decision to rent. Examples of these informative documents can be found in Appendix E. Emails have also been an effective and more direct form of communicating with students. The Harvard Art Museums’ Student Print

Rental Program, for example, relies heavily on email communication to announce the rental days, release the registration link, and send surveys to participants (*Student Print Rental: Diedalis*). Social Media outlets such as Facebook (shown in Fig. 8), Instagram, YouTube, Twitter, and Flickr are also providing new ways for programs to easily share images of the works, event information, and student experiences with the art (Diedalis). The YouTube video shown in figure 9 was used by Oberlin College and Observatory to promote their Art Rental program. Additional examples of advertising through social media and email can be found in Appendix E.

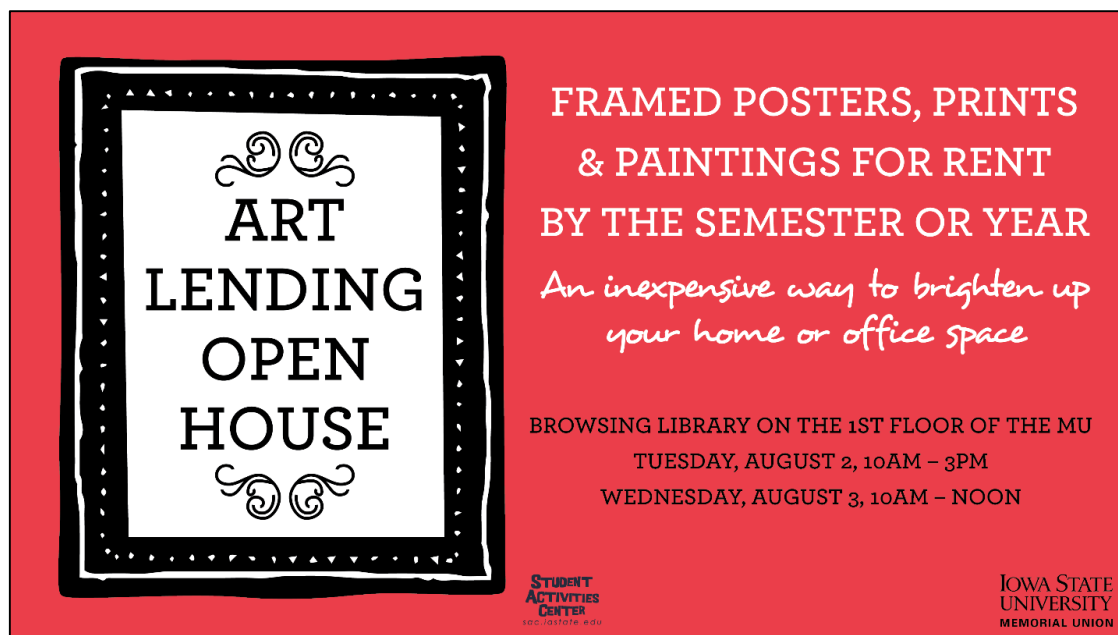


Figure 7: Iowa State University Memorial Union Art Lending Open House Flier. Courtesy of Iowa State University Memorial Union Art Lending program. 2016.

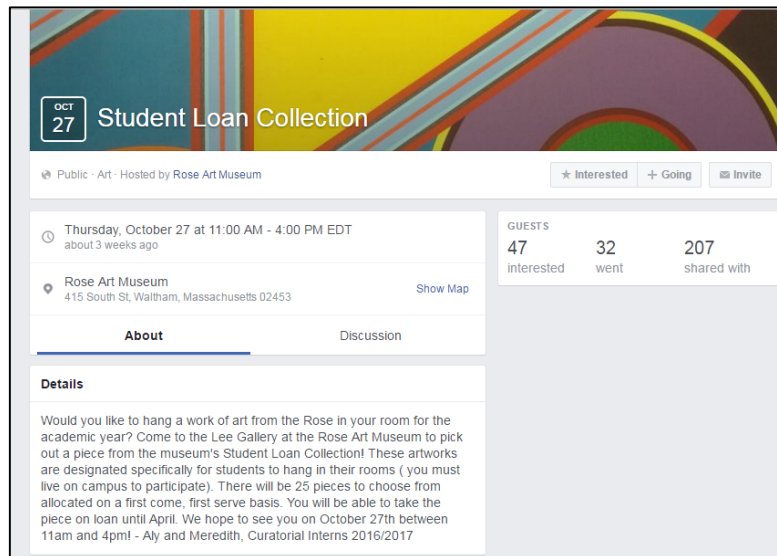


Figure 8: Rose Art Museum Student Loan Collection Facebook Event Page. Rose Art Museum.

2016. <<https://www.facebook.com/events/1165893610151553/>>.

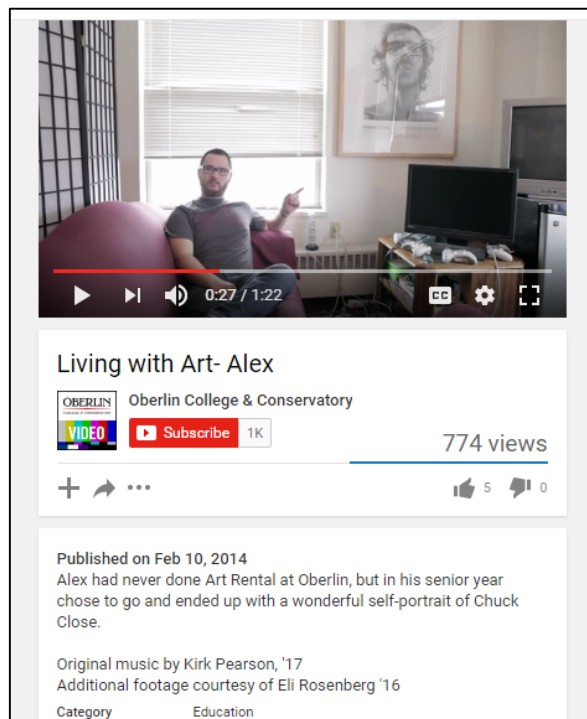


Figure 9: Oberlin College & Conservatory YouTube Video: *Living with Art – Alex*. Oberlin

College & Conservatory. Published February 10, 2014. <<https://youtu.be/vezQzQkVFAY>>.

Many historic art lending programs have sustained popularity and do not require extensive advertising due to institutional knowledge about the program passed on from one generation of students to another. Launching a new program, however, may require additional efforts to spread information and create campus-wide excitement. When Williams Art Loan for Living Spaces started their program, they held a participatory experience in the gallery, hosted a special program, and distributed information cards to raise awareness about the program and excite the college community. At the exhibition, they invited visitors to vote on their five favorite artworks by placing a purple pompom in a wall mounted plastic container located beneath the artwork. The voting was meant to encourage reflection and discussion in the gallery and it very successfully did so. They also held an evening of informal debates called Head to Head, where a group of faculty, staff, and students were challenged to make their case in two minutes as to which work was the most intriguing in the collection and they invited people to vote for the winner on social media. Lastly, the program distributed art trading cards that contained information about the artwork, a brief profile about the artist, and a surprising anecdote about his or her career along with a “Collect them All” display board that could be installed in student dorms and common areas. These cards were meant to extend the experience to those who may not have the opportunity to borrow a work from the collection. These efforts have made WALLS an incredibly popular and well-known program that reached even beyond their college community (Coggins 117-119). When launching a new program, consider the reach of advertising strategies and if it will attract a desired number of students to the program.

Display methods and Lending Procedures

All art lending programs for students have made their collections available to view in some form. Several programs have embraced digital technology, while others keep to traditional in-person displays, and a few offer both options. Even in-person displays vary with the shortest lasting only two days and the longest lasts all year long (Diedalis). There is no standard way to display an art lending collection for students.

The Student Loan Art Program at the List Visual Arts Center, Williams Art for Living Spaces, and the Gund Gallery Art Loan Program hang their works in a salon-style exhibition (shown in Fig. 3) (Diedalis). WALLS chose this style to evoke the domestic context in which these artworks would soon be installed and even brought in couches to encourage students to spend time in the space. The program also created a microsite that featured both the student produced label text, information about participation in WALLS (Coggins 117-119), and browse the works displayed on digital dormitory walls (“WALLS: Williams”).

Memorial Union’s Art Lending and Harvard Art Museums’ Student Print Rental Programs display their works in a less formal space. Memorial Union has an open house display for two days in a study lounge (shown in Fig. 4) and the Harvard Art Museums’ display the rental prints in the Art Study Center study rooms for three days during the rental period. Even less traditional is the Ione and Hudson D. Walker Art Rental Program at the Frederick R. Weisman Art Museum, which uses spacesaver art storage racks at the back of the gift shop. There, students can browse the art and make selections all year long. Alternatively, student may place a hold on pieces from an invite only flickr gallery. Morrison Library’s Graphic Arts Loan

Collection and the Doris Ulmann Galleries' Lloyd Loan Collection also have their works available all year long, but only through online browsing (Diedalis; "Lloyd Loan Collection").

Rental procedures also vary by institution. During WALLS Pick Up Day, students line up outside of the museum. The first forty-five students to line up are guaranteed an artwork and the remaining slots are filled by names from a lottery. Once inside the gallery (shown in Fig. 10), each student had two minutes to choose an artwork and remove it from the wall with staff assistance. The student is then photographed with their selection and the image is posted to Facebook page so everyone can experience the emptying of the galleries in real time. The art is then packed and processed in an empty adjacent gallery. Stations are set up for soft-wrapping, location scanning and talking through the loan agreement forms. The process takes several hours. Students are then welcome to share their reflections in the program's blog or tweet their experience using the hashtag #wcmawalls. Students bring back their art to the museum the last day of classes. Staff members provide students with a countersigned copy of the loan agreement form that verifies the date of return. Students are also asked to write a note to the next student who will rent the work in a small notebook that will travel with the art during the next loan cycle. The locations of the artworks are then updated and the staff performs condition checks (Coggins 120-123).



Figure 10: WCMA WALLS – Williams Art Loan for Living Spaces Gallery. Photo taken on February 16, 2014. <<https://www.flickr.com/photos/williamscollege/12635427645/>>.

The Gund Gallery Art Loan Program asks interested student to place their name in the ballot box during their exhibition in the Meier-Draudt Curatorial Classroom (shown in Fig. 11) (“Art Loan Program”). When the exhibition comes to a close, the names are drawn from the ballot box at random. Those who have been selected are notified by email to come to the gallery during the next Common Hour to choose their Art Loan objects. This process continues until all of the art loan objects are chosen. The art lottery was chosen because this method closely resembles Kenyon College’s housing lottery system and would therefore be familiar to the students. It was also embraced because a random selection can ensure that the works are loaned to as many different people as possible, thereby serving the needs of the greater campus

community. When a borrower chooses a work, they are asked to present a valid Kenyon ID, fill out required paperwork, pay the ten dollar loan fee by cash or check, and arrange for a specific time for the installation of their artwork (Diedalis). The gallery arranges for the transportation and installation of the work in the student's room (*Gund Gallery*). Since the collection only consists of forty-seven artworks, the rental occurs each semester in order to reach the greatest number of students. A Gund Gallery Associate contacts students at the before the end of the semester to coordinate time for the work to be removed from their room. All works due back to the Gund Gallery by the last days of classes. If not, a five dollar overdue fee is charged per day the work is late. They also ask students to write their reflections in a notebook that travels with the work (Diedalis).



Figure 11: Gund Gallery Art Loan Program Display. Image Courtesy of the Gund Gallery. 2016.

Morrison Library hosts a Graphic Art Loan Collection (GALC) orientation for students, where they are invited to view prints in person. Interested students are asked to sign the GALC borrowing contract electronically before they can check out a print. The prints are then packed for the patrons to pick up and transport. Patrons may select up to two prints each academic year. The art is checked-out to student accounts like books and have due dates a few weeks before the semester ends (*The Graphic Arts Loan Collection*). Though there is no current way for students to share their experiences, they are planning to attach a blog to the website that will let patrons write about their experiences with the prints they check-out (Diedalis).

During their exhibition, the List Visual Arts Center's Student Loan Art Program invites Massachusetts Institute of Technology (MIT) students to submit their top five selections using computer kiosks at the gallery reception desk. The students are then selected randomly through a lottery to pick up their artwork. When they arrive to pick up their chosen artwork (shown in Fig. 12), students must show their MIT student identification card and present two copies of the loan agreement before they can take it home for the academic year (Diedalis). A limited number of students who do not get one of their selections during the lottery are designated as "alternates" and can come by the gallery to select a different work. After these selections are made, any unclaimed works are available to students on a first-come, first-serve basis ("Student Loan Art Program FAQ"). Students are then asked to return the works during designated days at the end of the semester (Diedalis).



Figure 12: Student Participant in the List Visual Arts Center's Student Loan Art Program.

Photograph by Dominick Reuter. 26 September 2014. <<http://news.mit.edu/2014/student-loan-art-program-0926>>.

The Ione and Hudson D. Walker Art Rental Program at the Frederick R. Weisman Art Museum, University of Minnesota- Twin Cities invites renters to view artworks in the gift shop or place a hold on a piece from the flickr gallery (Diedalis). Renters are then asked to sign a rental agreement and pay either a fifteen dollar fee per semester if he or she is a current student, or a forty-five dollar per year fee for University of Minnesota employees and departments. The works are then wrapped so that they can take the work with them. Students are limited to three artworks and employees to five, but there is no limit for departments (“About WAM: Art

Rental”). At the end of the rental period, borrowers are asked to rewrap the work and bring their art back to the gift shop. There, the borrowers are given receipt by gift shop staff (Diedalis).

Oberlin College’s Art Rental at the Allen Memorial Art Museum is available on a first-come, first-serve basis in the museum courtyard. Oberlin College students, faculty, and staff line up, and even sometimes camp out, for a chance to rent a work. It takes the staff about two and a half hours to set up and the rental lasts four hours (Communications Staff). Students may select up to two artworks per semester (shown in Fig. 13). Once a student makes a selection, they are required to present a valid Oberlin College ID and pay the five dollar rental fee per artwork by cash or check. The work is then wrapped for transit (“Art Rental”). After the rental, it takes about two days to enter all of the rental information in the collections database including the date the work was rented, the borrower, and whether the individual lives on or off campus (Communications Staff). Prior to the return week, borrowers are sent email reminders to return their works. A late fee of five dollars per work per day is charged for works that are returned late (“Art Rental”).



Figure 13: Students Browse the Art Rental Collection at Oberlin College. Photograph by William Bradford. <<https://oncampus.oberlin.edu/source/articles/2016/09/19/art-rental-fall-2016>>.

The Student Committee for the Rose Art Museum (SCRAM) organizes the distribution of Brandeis University's Student Loan Collection program. The works are displayed in the Shapiro Campus Center Art Gallery for students to view. Students are required to show their student identification, sign a Loan Agreement form, and pay a five-dollar fee. The works are then wrapped so that they can be safely carried to their destination. Works are returned to the museum at the end of the semester (Spector).

During the open house display at Iowa State Memorial Union, pieces from the Art Lending collection are set up all over a study lounge, as shown in figure 14. An information card about the artwork is taped to the top right of the piece. When someone selects a piece, the card is

removed and the staff creates a contract from that information (Diedalis). The fee for each work ranges from ten to thirty dollars and can be rented for the semester or year (“Rent Art”) and is renewable for up to two years. The remainder of the works can be rented by appointment and a photo album is available for potential borrowers to look through. Once the person identifies works they are interested in borrowing, the artwork is brought out of storage for them to choose from. During the summer, an e-mail reminder is sent to all borrowers reminding them that works should be returned in mid-July to the Memorial Union Workspace office during open hours. The student staff then check in the artworks and return them to storage (Diedalis).



Figure 14: The Memorial Union “Art 4 Rent” Display. Photograph by Jordon Maurice/Iowa State Daily. <http://www.iowastatedaily.com/features/article_cc19957e-5587-11e6-afa4-8345cfefcf01.html>.

Harvard Art Museums' Student Print Rental takes place over the course of three days in the Art Study Center (shown in Fig. 15). Students are required to sign up in advance for one of seven ticketed time slots. If they missed their opportunity to formally register, they can view the remaining works during a last chance open house on the final day. The link for the registration is sent out through the museums' student email list and can be forwarded to others. In order to gain admission during the rental days, students must check in at the Art Study Center reception desk and present their Harvard University student identification. Once inside, a student is welcome to browse the collection. When a work is selected, it is brought to a packing station where it is carefully wrapped in plastic using distinctive Student Print Rental Tape. While this is occurring, students fill out a rental contract and pay a fifty-dollar rental fee by cash or check. Students are then escorted out by museum staff and are instructed to consult with their dormitory building managers about how best to hang their print. Return days take place at the end of the spring semester in a museum classroom called the Materials Lab. Prints are checked in and conservation staff members then evaluate the works before they are returned to storage for the summer (*Student Print Rental*).



Figure 15: Student Print Rental Setup in the Art Study Center. Image Courtesy of the Harvard Art Museums. 2015.

When deciding on a display and rental procedure, choose the option that best suits the collection and the institution of higher learning. Some schools make art renting an annual event, while other programs are more casual and take place throughout the year. In other circumstances, limited resources, space availability, and security considerations inform the best display and procedure. Be sure to consult with colleagues and students about how best to carry out the art lending program and take advantage of existing resources about current student events and programs.

Loan Agreement

All of the participants that responded to the survey require students and other borrowers to sign a contract (Diedalis). According to the Association of Museum Directors University/College Museums “Art on Campus” Guidelines, a loan agreement may hold the borrower responsible for damage or loss in the event of theft, vandalism, damage, or deterioration owing to negligence. It may require that the borrower report any incident of theft or damage, and should not attempt to clean up or hide damage to the work. The loan agreement may also stipulate that the art cannot be altered, cleaned, restored, repaired, retouched, or changed in any way, including their mats, mounts, or frames, by the borrower for any reason without express permission (Eiland 3-4).

Though traditional loan agreements include several pages of requirements and restrictions, art lending programs for students are often simplified so that students can clearly understand what is expected from them. This is important to establish at the beginning since these programs are based on mutual understanding and trust. The Williams Art Loan for Living Spaces (WALLS) program uses a simple loan agreement that was approved by the college attorney. Their agreement asks borrowers to adhere to a simple set of guidelines as temporary stewards of the works and outlines key responsibilities of the borrower such as the safe transport of the artwork, maintaining possession throughout the loan period, providing a safe and secure environment for the work, and exercising care (Coggins 119). The Gund Gallery’s Art Loan Program, Harvard Art Museums Student Print Rental Program, The Graphic Arts Loan Collection at the Morrison Library (shown in Fig. 16), and the Weisman Art Museum’s Ione & Hudson D. Walker Art Rental Program (shown in Fig. 17), also include a clause for overdue fees

charged per day if the work is not returned on time as well as repair fees charged should the work be damaged due to carelessness. Additionally, the Gund Gallery's Art Loan Program and Harvard Art Museums Student Print Rental Program require that students reside on campus or other university managed housing (Diedalis; "Student Print Rental").

GALC The Graphic Arts Loan Collection at the Morrison Library

Borrowing Contract

Borrowers must be in good standing (no fines, no overdue items, and no blocks) in order to borrow a print from the Graphic Arts Loan Collection at the Morrison Library.

Borrowing Guidelines

- The current academic year GALC Borrowing Agreement form must be signed electronically prior to checking out a print.
- Borrowers may check-out up to two prints each academic year beginning with the Fall semester.
- Prints are due a few weeks before the Spring semester ends. The GALC prints do not circulate during the Summer.
- Prints are the property of the University of California.
- You are personally responsible for the prints. You must check out and return them yourself.
- Borrowers may not loan or transfer prints to another person.
- Prints must be returned within two weeks if you withdraw from the university or otherwise lose your university status.
- Prints must not be removed from the frame for any reason.
- Prints must not be copied.
- Prints must not be hung in a damp room or in direct sunlight.
- Clean only with a dry cloth.

Fines and Liability

- You are fully responsible for the good care and safe return of a print.
- If a print or frame is damaged in any way, return it immediately to the Morrison Library.
- You will be billed for repair costs and processing fees. If a print is damaged beyond repair, you will be billed the value of the print plus frame, which could exceed \$1,000.
- Prints not returned by the due date can result in being billed the total value of the print and framing, which could exceed \$1,000.
- Prints not returned in the packing materials they were checked out in will be charged a \$10 materials fee.

Questions?

Morrison Library – (510) 642-3871

Figure 16: The Graphic Arts Loan Collection at the Morrison Library Borrowing Contract.

<<http://servlet1.lib.berkeley.edu:8080/galc-agreement>>.



ART RENTAL AGREEMENT

FREDERICK R. WEISMAN ART MUSEUM AT THE UNIVERSITY OF MINNESOTA
Ione & Hudson D. Walker Art Rental Program

BORROWER INFORMATION

Circle one: UMN Student UMN Employee UMN Department

Department: _____
Your Name: _____ UMN Email: _____
Student or Employee ID #: _____ EFS # (for depts): _____
Campus/Local Address: _____ Phone: _____
Permanent Address: _____ Phone: _____

ARTWORK INFORMATION

The rental fee: _____ at \$ _____ = \$ _____ + \$ _____ = \$ _____
of works rate subtotal tax total

The rental period will be from: _____ 20 _____ to _____ 20 _____

Renewed: _____

The Weisman Art Museum agrees to rent the following artwork(s):

Title	Artist	Accession #	Date Returned
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

CONDITIONS OF RENTAL

- Renters are responsible for safely transporting and properly hanging artworks. Artworks must be displayed in a safe, secure environment and away from direct sunlight. Frames in need of repair will be returned promptly to the Weisman Art Museum (WAM). Renter may incur charges for damage to artwork or frame.
- The artwork will remain in the exact location stated above. Any movement must be approved by WAM.
- WAM may request the return of the artwork at any time for research, exhibition, inventory, or condition assessment.
- The artwork will always be labeled on the back identifying it as property WAM. The artworks in the rental collection are permanent property of WAM and are not available for sale.
- The rental period for University Employees and Departments is one year with option to renew annually. Artworks must be returned upon leaving employment or retirement from University of Minnesota, Twin Cities.
- The rental period for students is one semester, with artwork due during finals week. Students may renew artwork if enrolled for the following semester. Students graduating or not enrolling for the following semester must return artworks.
- AN OVERDUE FINE OF \$100 PER ARTWORK WILL BE CHARGED FOR ARTWORKS OVERDUE BY 30 DAYS OR MORE. A hold may be placed on a student's records and overdue fine charged to student's account. Collection fees may be charged in addition to the overdue fine.
- Failure to return rented art is theft and will be prosecuted.

I agree to the conditions of this rental as stated above:


Borrower _____ Date _____

WAM Staff _____ Date _____

Ione & Hudson D. Walker Art Rental Program - Frederick R. Weisman Art Museum - University of Minnesota
333 East River Road, Minneapolis, MN 55455 - E-mail: artrent@umn.edu - phone: (612) 626-3389

Figure 17: Ione & Hudson D. Walker Art Rental Agreement Form. Courtesy of the Weisman Art Museum- University of Minnesota.

Fortunately, most students take borrowing a work very seriously. All of the programs surveyed expressed that, with the exception of occasional minor frame damage, artwork is typically returned in good condition. Very few programs, if any, have had to charge students for damage (Diedalis). Allen Memorial Art Museum Registrar Lucille Stiger who has been involved in approximately forty art rentals claims that “Students do an excellent job with the responsibility of taking care of art” and that “none of the art has ever been lost, stolen, or damaged” (Mead). The Morrison Library can block patron’s accounts if they maliciously damage or do not return a print, but they have not had to do that yet. The Gund Gallery at Kenyon College also takes an extra step to prevent damage by having their associates install and deinstall the artwork (shown in Fig. 18). Though damage or loss of collection works is rare, it is important to include in the loan agreement what the borrower is expected to do in the event of an emergency. It is also beneficial for staff to formulate an incident response plan that may include a standard incident report form to gather essential information during an emergency situation. For example, the Harvard Art Museums have Student Print Rental Incident Report in the event that there is damage to a print (Diedalis). These components all work together to make students feel comfortable, and instill a sense of responsibility for the borrowed work.



Congratulations on selecting an art loan work!

You have scheduled to have your work installed in your dorm room on _____. A pair of student installers will be there between _____ and _____. Please be sure that you or someone you trust is at your room to meet the students.

In advance of the installation, take some time to consider where you would like the art work placed (an area out of direct sunlight and not below/above a heating or cooling vent). **Please clear this area before the installers arrive**, so that they can work more efficiently.

If you need to reschedule your installation day or time, please contact Robin Goodman, Gund Gallery Collections Manager & Registrar at goodmanr@kenyon.edu or 740-427-5971.

Figure 18: Gund Gallery Art Loan Program Installation Scheduling Form. Gund Gallery. 2016.

Evaluation

Evaluations can be a helpful way to assess the success of an art lending program for students. When creating an evaluation survey for such a program, it is important to refer back to the mission. Work with colleagues to determine what data would be useful to gather and develop questions that will help obtain this information. Without seeking feedback, it can be challenging to demonstrate the impact of the program and demonstrate how it is achieving its goal.

Evaluation data can also generate an honest discussion, which provides an opportunity for continuous growth and improvement of the program as well as making important decisions

concerning it. Additionally, evaluation data can provide funders with proof that their contributions are having an effect (Hoole 94-95, 111).

Despite the importance of evaluations, only a few of the art lending programs actively survey participants each year. The List Visual Art Center Art Loan Program and the Harvard Art Museums send out a survey to all participants each year. The Gund Gallery Art Loan Program sends out two surveys, once after the work is installed and once after it is returned, using Google forms (Diedalis). When developing a survey, consider when would be the best time to obtain the data the program administrators and other colleagues are seeking.

Conclusion

Art lending programs for students in institutions of higher learning are beloved by students, their museums, and campus more broadly. From the oldest extant program, the Weisman Art Museum's Ione and Hudson D. Walker Art Rental Program, that started in 1934 and to the most recent Gund Gallery Art Loan Program, that just launched in 2015, these programs have continued their common mission to foster an appreciation of art through living with it. They help fulfill a teaching mission and encourage responsibility by having students sign an agreement that they are accountable for anything that happens to the art (Diedalis).

All of the art lending collections for students contain small to moderately sized framed works of art that are accessible in some way to view. The variations in the approach to the display and rental procedure of each program, however, was unexpected by the researcher. Several programs are embracing digital technology, while others keep to traditional in-person displays, and a few offer both options. The Student Loan Art Program at the List Visual Arts

Center, Williams Art for Living Spaces, and the Gund Gallery Art Loan Program hang their works in a salon-style exhibition (Diedalis; Coggins 117). Memorial Union's Art Lending and Harvard Art Museums' Student Print Rental Programs display their works in a less formal study lounge or art study space. The Ione and Hudson D. Walker Art Rental Program at the Frederick R. Weisman Art Museum uses art racks at the back of the gift shop. Lastly, the Morrison Library's Graphic Arts Loan Collection and the Doris Ulmann Galleries' Lloyd Loan Collection have their works available throughout the year, but only through an online collections search (Diedalis; "Lloyd Loan Collection"). It has become evident that there is no standard way to display art lending collections for students. Each institution has modified their program for what works best for for their museum, library, or student center with the resources that are available to them.

Though approach to lending may be different, one aspect that most collections have in common is a representation of various styles, artists, materials, places of creation, and subject matters. A lending collection should represent multiple perspectives so that it may reach diverse audiences and expose students to various cultures (Coggins 110-111; International Graphic 43; Ballengee-Morris 7-12). This encourages participation from students of all backgrounds and prompts conversations between students about their selections. By doing so, the program is working to fulfill its educational goals as well as having art reach new areas of the college or university.

The *Guide to Art Lending Programs for Students in Institutions of Higher Learning* will help share these core values and variations so that all institutions may analyze each program and adopt the components that work best for them. Lending art to students may challenge

professional museum standards, but its benefits far outweigh the risks of placing art in living spaces. As Harvard University Student Hyemi Park pointed out after this year's rental, "There are so many interactive ways that students can engage with the museums, and I think this is one of the most intimate ways to do it" ("At Home"). Additionally, to quell concerns about risk, the survey has revealed that overall students throughout the country take borrowing a work of art seriously and the majority of works are returned in good condition with only occasional minor frame damage (Diedalis).

The rise of collaborative consumption or the sharing economy makes this the ideal time to explore the creation of new art lending programs. Over the past two years alone, two new programs have been launched with great success. It was also encouraging that many of the survey participants expressed interest in the results and were open to discussing aspects of their program. As institutions share the *Guide to Art Lending Programs for Students in Institutions of Higher Learning* with one another, it will help increase awareness of programs, encourage conversations between institutions, and invite new scholarship about the benefits of these programs (Diedalis).

Appendix A: Extant Programs

1. Student Print Rental Program, Harvard Art Museums, Harvard University
2. Student Loan Art Program, List Visual Arts Center, Massachusetts Institute of Technology
(<https://listart.mit.edu/collections/student-loan-art-program>)
3. Art Lending, Memorial Union, Iowa State University (<http://www.sac.iastate.edu/arts-the-workspace/art-in-the-mu/rent-art-from-the-mu/>)
4. Williams Art Loan for Living Spaces (WALLS), Williams College Museum of Art, Williams College (<http://wcmawalls.williams.edu/>)
5. Ione & Hudson D. Walker Art Rental Program, Weisman Art Museum, University of Minnesota (<http://www.weisman.umn.edu/about#art-rental>)
6. Art Loan Program, Gund Gallery, Kenyon College (thegundgallery.org/collections/art-loan-program)
7. Graphic Arts Loan Collection (GALC), Morrison Library, University of California Berkley
(<http://galc.lib.berkeley.edu/galc.html>)
8. Student Loan Collection, Rose Art Museum, Brandies University
9. Art Rental, Allen Memorial Art Museum, Oberlin College
(<http://oberlin.edu/amam/artrent.html>)
10. Lloyd Loan Collection, Doris Ulmann Galleries, Berea College
(<http://dulmann galleries.berea.edu/collections/lloyd-loan-collection/>)

Appendix B: Former Programs

1. Print Rental Service, International Graphic Arts Society (1956)

- a. Brown University
- b. Indiana University
- c. Sarah Lawrence College
- d. Syracuse University
- e. Wellesley College
- f. Albion College
- g. Antioch College
- h. Carleton College
- i. Case Institute of Technology
- j. Claremont Men's College
- k. Colby College
- l. University of Colorado, Boulder
- m. Dartmouth College
- n. Fisk University
- o. University of Georgia, Atlanta
- p. Howard University
- q. Jersey City State College
- r. Kansas State College
- s. Knox College
- t. Ohio State University

- u. Reed College
 - v. Stanford University
 - w. Stephens College
 - x. Swarthmore College
 - y. University of Texas, Austin
 - z. University of Virginia, Charlottesville
 - aa. Washington University
2. Smith College
 3. Art to Live With, University of Chicago
 4. William Carey Poland Collection of reproductions, Brown University

Appendix C: Survey Form

Survey of Student Art Rental Programs in Institutions of Higher Learning

1. General Information:

- a. Name of Institution of Higher Learning:
- b. Name of the museum, library, department, student center, or other person that oversees implementation of the program:
- c. Name of the program:
- d. Mission statement or purpose:

2. Background:

- a. When did the program begin?
- b. What is the size of collection?
- c. What kind of works are in the collection?
 - ☐ Prints
 - ☐ Drawings
 - ☐ Paintings
 - ☐ Sculpture
 - ☐ Posters
 - ☐ Other. Please state type:
- d. Are the works framed?
 - ☐ Yes
 - ☐ No

3. Procedure:

- a. Who can rent from the program?
 - ☐ Students
 - ☐ Faculty
 - ☐ Staff
 - ☐ Public
 - ☐ Other. Please state who:
- b. Are the works displayed before or during the selection process?
 - ☐ Yes
 - Place:
 - Duration:
 - Type of display:
 - ☐ No
- c. What is the procedure for selection?

d. Are renters required to sign a contract?

☐ Yes

☐ No

e. How long is the rental period?

☐ Semester

☐ Academic Year

☐ Other. Please state the rental period: _____

f. Does the rental program have a fee and if so, how much is charged?

☐ Yes. How much? _____

☐ No

g. Does the program offer hanging assistance or instructions for the renters?

☐ Yes

☐ Assistance

☐ Instructions

☐ No

h. Does the program provide guidance about the proper care of the print?

☐ Yes

☐ No

i. Are all of the works typically rented?

☐ Yes

☐ No

j. What is the procedure for return?

4. Management

a. Does the program have an online presence or webpage?

☐ Yes

☐ Page on main website

☐ Separate website

☐ Facebook

☐ Instagram

☐ Twitter

☐ Other. Please state presence: _____

☐ No

b. Does an insurance policy cover the collection?

☐ Yes

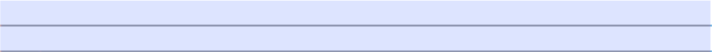
☐ Umbrella policy

☐ Separate policy

☐ No

c. How is the program funded?

- ☐ Specified fund
☐ Funded by rental fees
☐ General operating fund
☐ Other. Please specify the funding source: _____
- d. How is the program advertised?
- ☐ Posters/Fliers
☐ Internet
☐ Social Media
☐ Email
☐ Other. Please state method: _____
- e. What is the response to damage or what loss prevention measures are taken?
- _____
- _____
- _____
- f. Is there cross divisional/university involvement with the program (e.g. curatorial and collections management)?
- ☐ Yes. With who? _____
☐ No
- g. How do program administrators collaborate with campus dormitory policy makers?
- _____
- _____
- _____
- h. Does the program have an evaluation process?
- _____
- _____
- _____
- i. Does the program share information about the work beyond the artist, title, and medium?
- ☐ Yes. What is shared? _____
☐ No
- j. Are works added or removed from the collection?
- ☐ Yes. Why? _____
☐ No
5. Other
- a. Does the program offer a way for renters to share their experiences or thoughts about the program?
- ☐ Yes. How? _____
☐ No
- b. Any additional information or suggestions:
- _____
- _____

- 
- c. Please attach any documents about the program that you would like to share (FAQ, rental contract, rental instructions, care instructions, hanging guidance, advertising, etc.)

Thank you!

Appendix D: Survey Results

1. General Information

Name of Institution of Higher Learning:	Name of the museum, library, department, student center, or other person that oversees implementation of the program:	Name of the program:	Mission statement or purpose:
MIT	List Visual Arts Center	Student Loan Program	To give MIT students the opportunity to live with a piece of artwork for the year in order to expose the student body to art.
Kenyon College	Gund Gallery	Gund Gallery Art Loan Program	The Gund Gallery celebrates the power of art as a critical centerpiece of Kenyon's liberal arts mission and our community. We champion the best art and artists of the 20th and 21st centuries via an active exhibition schedule, expanding permanent collection, and formal and informal learning experiences. To this end, the Gund Gallery Art Loan Program gives current Kenyon students the opportunity to bring art into their living spaces and make it a part of their everyday lives. For the duration of a semester, Kenyon students can enjoy and critically study their chosen artwork in their dorm room. This close contact fosters an appreciation of art as students learn to care for the works, interpret their meanings, and come to understand the intrinsic power of art.
Iowa State University	Memorial Union	Art Lending	We don't have a statement for this program.
University of California, Berkeley	Morrison Library	Graphic Arts Loan Collection (GALC)	To foster an appreciation of art for students through living with original prints for a year. This would be a meaningful extension of the university's teaching program. http://www.lib.berkeley.edu/libraries/morrison-library/galc-history
University of Minnesota - Twin Cities	Frederick R. Weisman Art Museum	Ione and Hudson D. Walker Art	Purpose: The program offers University of Minnesota students, employees, and departments to display pieces of art from the museum's collection in their homes or

		Rental Program	offices. Mission: To change perceptions, and foster a lifelong appreciation of art.
Williams College	WCMA, Williams College Museum of Art	WALLS, Williams Art Loan for Living Spaces	
Harvard University	Harvard Art Museums	Student Print Rental Program	The Student Print Rental Program, a beloved part of student life at Harvard since the early 1970s, gives current Harvard undergraduate and graduate students the opportunity to bring art into their living spaces and make it a part of their everyday lives. For the duration of an academic year, Harvard students can enjoy and critically study their chosen print in their dorm room. This close contact fosters an appreciation of art as students learn to care for the works, interpret their meanings, and come to understand the intrinsic power of art.

2. Background

Name of Institution of Higher Learning:	When did the program begin?	What is the size of collection?	What kind of works are in the collection?	Are the works framed?
MIT	1977	900	Prints, Drawings, Paintings	Yes
Kenyon College	January 2016	47	Prints, Drawings, Paintings, Other: photograph	Yes
Iowa State University	Probably in the late 70's or early 80's	Around 300	Prints, Paintings, Posters, Other: Photographs	Yes
University of California, Berkeley	1958	929	Prints, Drawings, Paintings, Other: Photography, Mixed Media	Yes
University of Minnesota - Twin Cities	1934	1,180	Prints, Drawings, Paintings, Posters, Other: photographs, collage	Yes

Williams College	Spring 2014	Started with 90 works and currently has 120	Prints, Drawings, Paintings	Yes
Harvard University	1972	275	Prints	Yes

3. Procedure

Name of Institution of Higher Learning:	Who can rent from the program?	Are the works displayed before or during the selection process?	What is the procedure for selection?
MIT	Students. There is a separate program for faculty and staff, this just relates to the Student.	Yes. In the galleries. Two weeks. Museum installation hung salon style, but treated as an exhibition.	Lottery - students pick top 5 choices and are matched with an algorithm. If there are remaining works, they are distributed on a first come, first serve basis.
Kenyon College	Students	Yes. Gund Gallery. Approx 5 days at the beginning of each semester. Salon style exhibition.	The Art Loan works will be shown in an exhibition at the beginning of each semester. During the course of the exhibition, each student interested in borrowing a work of art will place their name in the ballot box. Each student may only submit their name once. At the end of the exhibition, the names will be drawn from the ballot box at random (number of names correlates to the number of works available that semester). The individuals whose names have been chosen will be notified by email to come to the gallery during the next Common Hour (beginning at 11:15am) to choose their Art Loan objects. The first name drawn will be able to choose their first choice from the art loan objects. The second name will be able to choose their first choice from the remaining items and so on, until all of the art loan objects are chosen. Upon choosing an art loan work, borrowers will need to fill out required paperwork and pay the \$10 loan fee (cash/check). Borrowers must present a

			valid Kenyon ID at this time. At this point, the borrower will arrange for a specific time / date for the installation of their artwork. The installation will be completed by a Gund Gallery Associate. Borrowers may not hang the works themselves. We settled on this selection process for a number of reasons. For one, it closely resembles the housing lottery that the students are familiar with. For another, with so few works available, we wanted to make it possible for more students to be able to have a work in their dorm (hence the switch out for each semester) and also the lottery. With the newness of the gallery to this campus, I wanted to ensure that the works were loaned to as many different people as possible. I was worried that if we had gone with a first - come, first - serve system, that the only people in line would be our Gund Associates (interns) and that we wouldn't be serving the needs of the greater campus community.
Iowa State University	Students, Faculty, Staff, Public	Yes. A study lounge. Once per year in August for 2 days We set them everywhere we can and keep rearranging.	For the August open house, a card is taped to the top right of the piece that has the information. People bring up the artwork, we take the cards and make their contract from that information. The rest of the year is by appointment. I have a photo album that clients look through. They choose ones they'd like to see and I bring them out of storage.
University of California, Berkeley	Students, Faculty, Staff	No	Patrons reserve a print from the GALC website. This print is then taken from our collection and packaged. An email is then sent to the patron to let them know they can come pick the print up. Each semester a GALC orientation is held for students, and at this event, students can view and check-out the prints on display that night. Otherwise, they must use the GALC website.
University of Minnesota - Twin Cities	Students, Faculty, Staff, Other: university departments	Yes. WAM gift shop. year round. Space-saver racks at back of gift shop.	Renters can view artworks in the gift shop, make selections, fill out a rental agreement, and take the artwork with them. They can also choose pieces from the flickr gallery and I will place on hold for them to pick up.
Williams College	Students	Yes. Gallery. 2-3 weeks. Salon style,	For the first 90 works we put in to the collection we first looked at works that have been donated to the museum. From there 2 graduate students bought

		intro text explaining the program, and dorm/living room set up with picture books	works that they thought the students would want. Our second time around we took a deep look at the collection along with a look at our student make up and wanted to collect works that would fill those gaps.
Harvard University	Students	Yes. Art Study Center. 3 Days. Framed prints are displayed on easels and in bins.	Students sign up in advance for one of seven ticketed time slots or simply show up for the last chance open house on the final day. When students arrive at their designated time, they check in at the Art Study Center reception desk and then browse the collection in the study rooms. Once a work is selected, it is brought to a packing station where it is wrapped in plastic and taped with Student Print Rental Tape. There, students fill out a rental contract and pay a fifty-dollar rental fee. Students are then escorted out with their rented art by museum staff.

Name of Institution of Higher Learning:	Are renters required to sign a contract?	How long is the rental period?	Does the rental program have a fee and if so, how much is charged?	Does the program offer hanging assistance or instructions for the renters?	Does the program provide guidance about the proper care of the print?
MIT	Yes	Academic Year	No	Yes. Instructions.	Yes
Kenyon College	Yes	Semester	Yes. \$10.	Yes. Assistance.	Yes
Iowa State University	Yes	Semester, Academic Year	Yes. \$10-\$30.	No	No
University of California, Berkeley	Yes	Academic Year	No	No	Yes
University of Minnesota - Twin Cities	Yes	Semester. Other: year (for staff/depts)	Yes. 15/sm 45/y	No	Yes
Williams College	Yes	Semester	No	Yes. Instructions.	Yes
Harvard University	Yes	Academic Year	Yes. \$50	No	Yes

Name of Institution of Higher Learning:	Are all of the works typically rented?	What is the procedure for return?
MIT	Yes	Students return during designated days at the end of the semester.
Kenyon College	Yes	Artwork return takes place at the end of the semester. A Gund Gallery Associate contacts them to coordinate date / time for the work to be removed from their room. All works need to be returned to the Gund Gallery by the last days of classes. A \$5 overdue fee is charged per day if not returned on time.
Iowa State University	No	The return deadline is mid-July. I send out an e-mail and people can return to our office during open hours or they can re-rent. They can have the art for up to 2 years with renewals. After 2 years they have to return the artwork. The student staff in my office checks the work in and my interns return it to storage.
University of California, Berkeley	No	Patrons return the prints to the Morrison Library, which is where they checked them out from. All the prints are barcoded, and they are checked-out to patrons like books, and when they are returned, they are checked-in like books.
University of Minnesota - Twin Cities	No	Renters bring the art back to the gift shop at the end of the rental period. They are instructed to wrap, although they often do not. They are given a receipt by gift shop staff.
Williams College	Yes	Works are returned by the students to the museum over a two day period at the end of the semester. The student write reflections in a small notebook that travels with the work.
Harvard University	No	Return days take place at the end of April in the Materials Lab. Prints are checked in and conservation staff members evaluate their condition.

4. Management

Name of Institution of Higher Learning:	Does the program have an online presence or webpage?	Does an insurance policy cover the collection ?	How is the program funded?	How is the program advertised?
MIT	Yes. Page on main website, Facebook, Instagram, Specific gallery events during the exhibition - tours and receptions	Yes. Umbrella policy	General operating fund	Posters/Fliers, Internet, Social Media, Email
Kenyon College	Yes. Page on main website.	Yes. Umbrella policy	General operating fund	Posters/Fliers, Internet, Social Media, Email

Iowa State University	Yes. Page on main website.	No	Funded by rental fees, General operating fund	Posters/Fliers, Internet, Social Media, Email
University of California, Berkeley	Yes. Page on main website, Separate Webstie	Yes. Umbrella policy	An endowment fund. Other: An endowment fund.	Posters/Fliers, Internet, Social Media
University of Minnesota - Twin Cities	Yes. Page on main website, other: flickr album by invite only	Yes. Umbrella policy	Funded by rental fees	Internet, Email
Williams College	Yes. Page on main website, Instagram.		Specific fund	Posters/Fliers, Internet, Social Media, Email
Harvard University	Yes. Other: FAQ contains information about the Student Print Rental Program	Yes. Umbrella Policy.	General operating fund	Social Media, Email

Name of Institution of Higher Learning:	What is the response to damage or what loss prevention measures are taken?	Is there cross divisional/university involvement with the program (e.g. curatorial and collections management)?	How do program administrators collaborate with campus dormitory policy makers?
MIT	We have not had any damage to mention. Frames are occassionally dinged, but that has been the extent.	No	email
Kenyon College	By having our associates install and deinstall the work, we ensure that it is properly handled at both times. We have stated on the contract that "A repair fee will be charged should the frame or plexiglass be damaged due to carelessness. Fees will be assessed according to the severity of damage and the cost of repair" though we have never had to use this clause.	Yes. Residence Life.	Because Kenyon has a standing policy that students are not allowed to put holes in their walls, Residence Life is informed each semester about who gets the works and which room they are in so that those students are not charged a fee for the wall hanging equipment that is left behind when the work is deinstalled. This was negotiated when the program was created. It's also one of the reasons why our Gund Gallery Associates

			(interns) install the works - we can reassure Residence Life that the work was put up correctly and discretely (we don't end up with multiple holes for one work). In addition, all students are required to reside on campus, so all art loan works are hung in college housing.
Iowa State University	Their contract states that they have to pay for the piece if it is damaged or not returned.	No	NA
University of California, Berkeley	There has been minimal damage to only the frames of a few prints since I have been here, and we have library and patrons checking out the prints.	No	There is no collaboration between the library and dormitories on campus. The contract is between the library and patrons checking out the prints.
University of Minnesota - Twin Cities	Case by case basis. Renter may be invoiced if the damage or loss is due to neglect.	Yes. Curatorial input to new accessions, framing staff repairs	not at all
Williams College	We have a fairly strict contract and they know that we can contact them at any point in time. There has been no damage yet.	No	Dorm supervisor was a part of the selection committee
Harvard University	Renters sign a contract that says that they are responsible for any loss or damage. In the event of of an incident, museum staff visit the site and complete and incident report.	Yes. Curatorial, Division of Academic and Public Programs, Design, Communications, Conservation, Editorial, Public Relations and Marketing, Digital Infrastructure and Emerging Technologies, Financial, Security, Visitor Services	Consulted with and determined that due to various policies and wall materials, students should consult with their building managers to determine the best way to hand their print.

Name of Institution of Higher Learning:	Does the program have an evaluation process?	Does the program share information about the work beyond the artist, title, and medium?	Are works added or removed from the collection?
MIT	survey to all participants	No	Yes. new works are purchased every year and some items are removed from time to time to rest for a few years.
Kenyon College	newly implemented - we are surveying participants via Google forms twice a semester (once after the work is installed in their dorm and once after it is returned)	Yes. Each work now has a small notebook with a short label about the artist / work.	Yes. Most of the works in the program have been donated expressly to be used as art loan. But despite the donor's intent, some works have been deemed too large to include in the program, too fragile (a photograph printed on aluminum that cannot be framed cheaply) or simply to be worth too much money. Those works are taken from the program and usually are accessioned into the Gund Gallery Collection.
Iowa State University	No	Yes. size, value and rental costs	Yes. damaged, faded, etc. Ones that no one rents. Sometimes we also move pieces to our permanent collection. Prints that are now more valuable.
University of California, Berkeley	No	Yes. Date, Decade, Dimensions, Genre, Size, Appearance, Series, Description.	Yes. When we get new prints, they are added. If something becomes too valuable, it is removed.
University of Minnesota - Twin Cities	No	Yes. Date, credit line	Yes. new accessions added, damaged pieces unframed
Williams College	Not a formal process. Each work comes with a notebook that the students reflect on and we also gather all the data (class year, repeat borrower, major) and evaluate on that.	Yes. We write label text for each work.	Yes. We just added 30 works a year ago to start growing the collection and make it more representational of the students at the college.

Harvard University	Yes. Participants are asked to complete an anonymous survey.	Yes. Date, accession number, credit line.	Yes. Some works have been removed due to their large size. Works are periodically assessed by curatorial to determine if their value has become too high.
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5. Other

Name of Institution of Higher Learning:	Does the program offer a way for renters to share their experiences or thoughts about the program?	Any additional information or suggestions:
MIT	Yes. social media.	Please note the program at MIT is free for all students. We do not charge any fees for participating in the program.
Kenyon College	Yes. We just started a notebook that travels with the work (got the idea from WALLS).	
Iowa State University	No	The campus community LOVES this program. I'm glad to have it as a service. I host a poster sale twice a year at the MU and get a few new posters each time. My interns mat and frame them for art lending.
University of California, Berkeley	No	We recently updated our website, so it is easier for patrons to find things. We also plan to have a blog attached to the website, which will let patrons write about their experiences with the prints they check-out.
University of Minnesota - Twin Cities	No	I am sending an example of our rental agreement.
Williams College	Yes. Each work has a notebook that travels with it allowing students to reflect on their time with the work.	
Harvard University	Not yet.	

Appendix E: Additional Resources

Frequently Asked Questions (FAQ) Examples

MIT List Visual Arts Center
Student Loan Art Program | 2016-17 Exhibition & Lottery

IMPORTANT DATES

EXHIBITION ON VIEW	August 30 – September 11 Hours: Noon to 8pm (Closed Labor Day, Monday, September 5)
LOTTERY RESULTS POSTED	Monday, September 12
ARTWORK PICK-UP	Tuesday, September 13, Noon to 6pm Wednesday, September 14, Noon to 6pm Thursday, September 15, Noon to 6pm Final distribution: Friday, September 16, Noon – 3pm. (All unclaimed artwork is made available to students.)

EVENTS
For more information about events contact Alison Cornell (acornell@mit.edu)

Arts on the Radar, Friday, September 2, 5pm – 11:30pm
Join the List Center, ACT, and Arts at MIT for an evening of food and fun. Enjoy tours of the List galleries and art-making workshops until 8pm; then, move downstairs for an exhibition of student work and a dance party.

Grad Student Reception, Tuesday, September 6, 5pm – 7pm
An evening reception for graduate students. During the reception, students are invited to explore the List Center, take staff-led tours of the exhibition, and have food and drinks in the atrium.

Public Brunch, Sunday, September 11, 11am – 1pm
A brunch reception, open to all students and to the public. In addition to enjoying brunch food and drinks, visitors will have the opportunity take a staff-led tour of the exhibition and meet other members of the MIT art community. For more information about events at the List Center, please contact Alison Cornell (acornell@mit.edu).

FREQUENTLY ASKED QUESTIONS


What is the Student Loan Art Exhibition & Lottery?
Full-time MIT graduate and undergraduate students may register to borrow a framed artwork from the List Center's Student Loan Art Collection, which consists of over 500 works on paper in various media, to hang in their room or office space during the 2016-2017 academic year.

How do I borrow an artwork?
Come to the List Visual Arts Center in Building E15 to view an exhibition of the works available to borrow. You can submit your top FIVE selections using the computer kiosks at the gallery reception desk. The Gallery Attendants will be available to help you.

To enter the lottery you will need to supply your:

1. Kerberos username and password
2. Name, MIT ID number, and contact information
3. Selected artworks: artist, title, and artwork accession number (the accession number is a unique identifying number that is assigned to each artwork in the collection).

20 Ames Street, Building E15-109 Cambridge, MA 02139 617-253-4400 listart.mit.edu



MIT List Visual Arts Center

Student Loan Art Program | 2016-17 Exhibition & Lottery

Can I enter more than once?

No. Only one entry per person please.

How do I know if I've been selected to borrow an artwork?

After the lottery runs on Monday, September 12, all participating students will receive an email notifying them if they are a recipient, alternate, or neither. Recipients will be assigned one of their five choices and emailed a loan agreement. You must print TWO COPIES of the loan agreement and bring those with you when you come to the List Center to pick up your artwork.

Do you have an alternates list?

Yes! A limited number of students who did not get one of their selections during the lottery process will be selected as "alternates"; those students will be able to come to the gallery on September 13, 14, and 15 to select from the artworks that were not awarded during the lottery process.

If I am not selected from the lottery or the alternate list, am I completely out of luck?

No, you still have a chance to borrow an artwork! All unclaimed artworks will be available to students who have not yet signed out an artwork on a first-come, first-served basis. Students who did not receive an artwork may come to the List Center from Noon-3pm on Friday, September 16 to select from the unclaimed works. Come early on September 16 for the best selection.

If I am selected to receive an artwork but don't pick it up on time, what happens?

It will go to someone else. If you got selected to receive an artwork and do not collect it by 6pm on Thursday, September 15, that artwork will be made available to other students during the Final Distribution on Friday, September 16.

When do I pick up my artwork if I've won?

Artwork can be picked up in the gallery from Noon to 6pm on Tuesday, September 13, Wednesday, September 14 or Thursday, September 15, weather permitting. Remember, unclaimed artworks will be offered to other students on Friday, September 16.

Do I have to leave a deposit or sign anything if I borrow artwork?

A deposit is not required. You will sign a loan agreement stating that you will return the artwork at the end of the academic year, that you will take certain precautions in handling it, and that you are financially responsible for the artwork. And remember you will be required to show your MIT Student ID at the time you pick up your artwork.

Why is a print an original artwork?

Prints are editioned works created by an artist from a plate or negative that allows the creation of a number of "like" pieces. Prints are issued in limited editions by a print house whose staff has worked closely with an artist so that the artist's vision is correctly interpreted through a particular print medium, with which an artist may or may not have a lot of familiarity (even with photography, an artist may not be involved in actually printing a work). Print editions differ from posters in that they are the artwork, not simply a picture or reproduction of another artwork such as a painting. The creation of a print edition is a painstaking and time-consuming collaboration between an artist and a print house.

What if I still have questions?

Gallery Attendants will be available to answer any other questions during the exhibition.

You may also call the List Center at 617-253-4680, or visit our website at:

<https://listart.mit.edu/collections/student-loan-art-program>



20 Ames Street, Building E15-109 Cambridge, MA 02139 617-253-4400 listart.mit.edu

MIT List Visual Art Center Student Loan Art Program FAQ. Massachusetts Institute of Technology, 2016. <<https://listart.mit.edu/collections/student-loan-art-program/student-loan-art-program-faqs>>.

32 Quincy Street, Cambridge, MA 02138
harvardartmuseums.org

Harvard Art Museums

Fogg Museum
Busch-Reisinger Museum
Arthur M. Sackler Museum

Student Print Rental Program

The Student Print Rental Program, a beloved part of student life at Harvard since the early 1970s, gives current Harvard undergraduate and graduate students the opportunity to bring art into their living spaces and make it a part of their everyday lives. For the duration of an academic year, Harvard students can enjoy and critically study their chosen print in their dorm room. This close contact fosters an appreciation of art as students learn to care for the works, interpret their meanings, and come to understand the intrinsic power of art.

How do I participate in the Student Print Rental Program?

- 1) Register for a timed ticket for the rental pickup days (September 7–9, 2016; seven time slots available). Registration will be available beginning at 12pm (noon) on August 29, and tickets will be distributed on a first-come basis until filled.
- 2) On your ticketed day and time, visit the Art Study Center on Level 4 of the Harvard Art Museums (32 Quincy Street) to select a print. You must present your HUID, sign a print rental contract, and pay the \$50 rental fee by cash or check.
- 3) Hang your print in your room; consult with your respective building manager to find the best option for hanging your print.
- 4) Enjoy your print for the duration of the academic year! Please read the Guidelines for Care to ensure that this original work of art can be enjoyed by future Harvard students.
- 5) Return your print to the Harvard Art Museums between April 26 and April 28, 2017, at the scheduled drop-off time.

What is a print?

A print is a work of art composed of ink on paper or cloth. These “impressions” are created by an indirect transfer process. There are various printing techniques that an artist may use, including such well-known examples as woodcut, etching, lithography, and screenprint.

Are all of the works in the Harvard Art Museums collections available to rent?

The only works that can be rented are in our Student Print Rental Collection.

Can Harvard University employees rent a print?

The Student Print Rental Program is available only to Harvard students.

How many works can I rent?

You may rent only one work each academic year.

Can I view the prints in advance?

Prints that are still available to rent can be viewed in the Art Study Center at the special Harvard Student Late Night event on September 8, from 8 to 10pm. Please note that you may not rent or hold a print at the evening event, but you are welcome and encouraged to sign up for a time and return on Friday, September 9.

I wasn't able to register for one of the rental pickup days. Can I still rent a print?

Yes. Pre-registration is not required for the open house on Friday, September 9 at 1–4pm.

Can I rent a print for my off-campus apartment?

Only students living in Harvard University Housing rental properties, Harvard College Houses, and freshman dorms are eligible.

How much is the rental cost?

Each print costs \$50 to rent. When you come to pick up your print, you will be asked to sign a contract and pay the rental fee with cash or check. Please make checks payable to the Harvard Art Museums.

Do I transport and hang the print myself?

It is your responsibility to pick up, transport, and hang your rented print. Please keep this in mind when choosing your print, as they range in size and weight. When you are ready to hang the print, consult with your respective building manager to find the best option for hanging your print.

Can I leave my print at the Harvard Art Museums until I am able to transport it back to my room?

You must register for a pickup time that will allow you enough time to return the print to your room. Once you sign the contract, the print is your responsibility.

My roommate and I would both like to rent a print. Is there a limit to how many prints can be rented for a room?

There is no limit to the number of prints that can be rented per room. Each roommate may rent one print.

I have a frame that I think my rented print would look much better in. Can I replace the frame?

No, you may not for any reason remove or replace the existing frame on a print you've rented from the Harvard Art Museums.

How do I clean the print?

Dust prints with a dry cloth only. Do not clean with spray or water, which may streak the Plexiglas surface and possibly stain the artwork.

I accidentally damaged the print. What do I do?

If a print is damaged while in your care, do not try to fix it yourself. Immediately contact the Harvard Art Museums by phone or email. A museums employee will schedule a site visit to assess the damage. If the frame is unstable, remove the print from the wall and lay it flat on a table where it will be undisturbed.

I don't like the print I rented. Can I return it and rent another one? Do I get a refund?

You may return a print, but not rent a new one. Rental fees are non-refundable.

I have moved to another room on campus. Do I need to update anyone about this?

Yes, please provide your updated contact information to Jessica Diedalis, curricular registrar at the Harvard Art Museums, by email (jessica_diedalis@harvard.edu) or phone (617-495-4538).

When does the print I rented need to be returned?

Print return will take place in the Materials Lab, located on the lower level of the Harvard Art Museums, on April 26–28, 2017. During this time, you must return your print to a Collections Management staff member in the Materials Lab; do not leave your print anywhere else inside or outside the museums. Remember that you are responsible for replacement value if the print is lost or destroyed. The following are the scheduled drop-off times:

April 26, 2–4pm

April 27, 10am–12pm and 2–4pm

April 28, 10–12pm

If you are unable to return your print during these times, please contact Jessica Diedalis, curricular registrar at the Harvard Art Museums, by email (jessica_diedalis@harvard.edu) or phone (617-495-4538) to make other arrangements.

Can I return a print prior to the return period?

Yes. Please contact Jessica Diedalis, curricular registrar at the Harvard Art Museums, by email (jessica_diedalis@harvard.edu) or phone (617-495-4538) to make arrangements.

What happens to the print once it is returned?

The condition of each work in the Student Print Rental Collection is assessed and compared to the condition reports taken prior to its rental. If there is new damage to the print, the individual who signed the rental contract will be charged for the cost of repairs.

Can I buy the print that I rented?

No, the works included in the Student Print Rental Program are not for sale.

I have a question that isn't included here. Who can I ask?

Jessica Diedalis
Curricular Registrar
Harvard Art Museums
617-495-4538
jessica_diedalis@harvard.edu

GUNDGALLERY

Kenyon College

The Gund Gallery celebrates the power of art as a critical centerpiece of Kenyon's liberal arts mission and our community. We champion the best art and artists of the 20th and 21st centuries via an active exhibition schedule, expanding permanent collection, and formal and informal learning experiences. To this end, the Gund Gallery Art Loan Program gives current Kenyon students the opportunity to bring art into their living spaces and make it a part of their everyday lives. For the duration of a semester, Kenyon students can enjoy and critically study their chosen artwork in their dorm room. This close contact fosters an appreciation of art as students learn to care for the works, interpret their meanings, and come to understand the intrinsic power of art.

How do I participate in the Gund Gallery Art Loan Program? (Detailed Instructions)

- 1) The Art Loan works will be shown in an exhibition at the beginning of each semester. The exhibition dates for the Spring 2016 semester will be February 2-7, 2016.
- 2) During the course of the exhibition, each student interested in borrowing a work of art will place their name in the ballot box. Each student may only submit their name once.
- 3) At the end of the exhibition at 5pm on Sunday, February 7, the names of 38 individuals will be drawn from the ballot box at random.
- 4) The individuals whose names have been chosen will be notified by email to come to the gallery during Common Hour (beginning at 11:15am) on Tuesday, February 9 to choose their Art Loan objects. The first name drawn will be able to choose their first choice from the art loan objects. The second name will be able to choose their first choice from the remaining items and so on, until all of the art loan objects are chosen.
- 5) Upon choosing an art loan work, borrowers will need to fill out required paperwork and pay the \$10 loan fee (cash/check). Borrowers must present a valid Kenyon ID at this time.
- 6) At this point, the borrower will arrange for a specific time / date for the installation of their artwork. The installation will be completed by a Gund Gallery Associate. Borrowers may not hang the works themselves.
- 7) Enjoy your artwork for the duration of the semester! Be sure to provide a safe and secure home for the artwork.
- 8) Artwork return will take place at the end of the semester. A Gund Gallery Associate will contact you to coordinate a date / time for the work to be removed from your room. You must make yourself available for a pickup time. All works need to be returned to the Gund Gallery by May 4, 2016. Failure to return the work on time will result in a \$5 per day overdue fee (including weekends).

Are all of the works in the Gund Gallery collection available for loan?

The only works that can be loaned are in our Art Loan Collection. There are currently 38 objects in the collection.

Can Kenyon College employees borrow an artwork?

The Art Loan Program is available only to Kenyon students.

How many works can I borrow?

You may borrow only one work each semester.

How much is the loan fee?

Each artwork costs \$10 to loan. If you are selected to receive an artwork on loan, you will be asked to sign a loan agreement and pay the loan fee. All funds raised by the art loan program will go into a dedicated fund for the acquisition, framing and care of art loan objects.

How do I pay the loan fee?

You can pay with cash or check. Please make all checks payable to the Gund Gallery.

Do I transport and hang the work myself?

No, a Gund Gallery Associate will contact you to coordinate the hanging of your chosen artwork.

My roommate and I would both like to display an artwork. Is there a limit to how many artworks can be in a room?

There is no limit to the number of artworks that can be displayed per room. Each roommate may borrow one work.

I have a frame that I think my borrowed artwork would look much better in. Can I replace the frame?

No, you may not for any reason remove or replace the existing frame on a work you've borrowed from the Gund Gallery.

How do I clean the artwork?

Dust artworks with a dry cloth only. Do not clean with spray or water, which may streak the Plexiglas surface and possibly stain the artwork. If you think that the work needs to be cleaned, please contact the Gund Gallery and an associate will consult with you about the work.

I accidentally damaged the artwork. What do I do?

If a work is damaged while in your care, do not try to fix it yourself. Immediately contact Robin Goodman, Collections Manager & Registrar at the Gund Gallery, at goodmanr@kenyon.edu or 740-427-5971. A museum employee will schedule a site visit to assess the damage. If the frame is unstable, remove the work from the wall and lay it flat on a table where it will be undisturbed.

I don't like the artwork I borrowed. Can I return it and borrow another one? Do I get a refund?

You may return an artwork, but not borrow a new one. Loan fees are non-refundable.

I have moved to another room on campus. Do I need to update anyone about this?

Yes, please inform Robin Goodman, Collections Manager & Registrar at the Gund Gallery, at goodmanr@kenyon.edu or 740-427-5971 to coordinate either the movement of the artwork to your new room or its return to the gallery.

Can I return an artwork prior to the return period?

Yes. Please contact Robin Goodman, Collections Manager & Registrar at the Gund Gallery, at goodmanr@kenyon.edu or 740-427-5971 to make arrangements.

What happens to the artwork once it is returned?

The condition of each work in the Art Loan Collection is assessed and compared to the condition reports taken prior to its loan. If there is new damage to the work, the borrower will be charged for the cost of repairs.

Can I buy the artwork that I borrowed?

No, the works included in the Art Loan Collection are not for sale.

I have a question that isn't included here. Who can I ask?

Robin Goodman, Collections Manager & Registrar at the Gund Gallery, at goodmanr@kenyon.edu or 740-427-5971.

The Gund Gallery Art Loan Program FAQ. <<http://www.thegundgallery.org/wp-content/uploads/2016/07/Art-Loan-FAQ-Fall-2016.pdf>>

WALLS Fall 2015:

WALLS Exhibition On View at WCMA

September 4 - 17, 2015

Check out the 90 original works of art before they leave the building.

Come and Get It

Thursday, Sept 17, 7 pm

It is first come, first choice for Williams students. Be outside WCMA, rain or shine by 7 pm. That's right! Pick up this semester is on a Thursday night.

Dear Future Borrower. . .

Sept 14 - 17, 2 pm

Drop by to chat with former student borrowers and hear about their experiences rooming with art.

FAQ

Q: Who can take home an artwork?

A: All undergraduate and graduate level Williams students are invited to participate.

Q: Where do I see the artwork?

A: Browse the entire collection here on the website or visit the WALLS exhibition at WCMA Sept 4 - 17.

Q: How do I borrow an artwork?

A: Get in line outside WCMA by 7pm on Thursday, Sept 17.

Q: How do I hang my artwork?

A: For small artworks, you'll leave WCMA with command strips. For larger artworks, facilities will come to your room to hang your artwork. If you

artworks, facilities will come to your room to hang your artwork. If you borrow a large artwork and live off campus, please contact Rachel Heisler at rh7@williams.edu.



Q: What if I don't get an artwork this semester?

A: Don't worry! You'll get a new chance every semester.

Q: Do I have to pay anything?

A: No. The entire cost of the program is covered through the generosity of the Fulkerson Fund for Leadership in the Arts. However, you will sign an agreement that describes how you are expected to care for your artwork.

Q: How do I return it?

A: Returns will be scheduled in December 2015. You'll be assigned an exact date when you sign your loan agreement on pick up day.

Q: What if I still have questions?

A: Contact WCMA's Student Engagement Manager, Rachel Heisler at rh7@williams.edu for more information.

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Williams Art Loan for Living Spaces (WALLS) Program FAQ. Fall 2015.

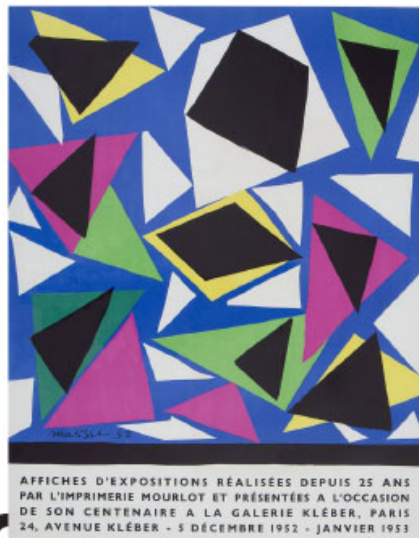
<<http://wcmawalls.williams.edu/>>

**Harvard
Art Museums**

Fogg Museum
Busch-Reisinger Museum
Arthur M. Sackler Museum

Student

**Print
Rental**



Program

Registration for the Student Print Rental Program opens at noon today, August 29! The rental pickup days will be Wednesday, September 7 through Friday, September 9 in the Art Study Center at the Harvard Art Museums. You must have a ticket to

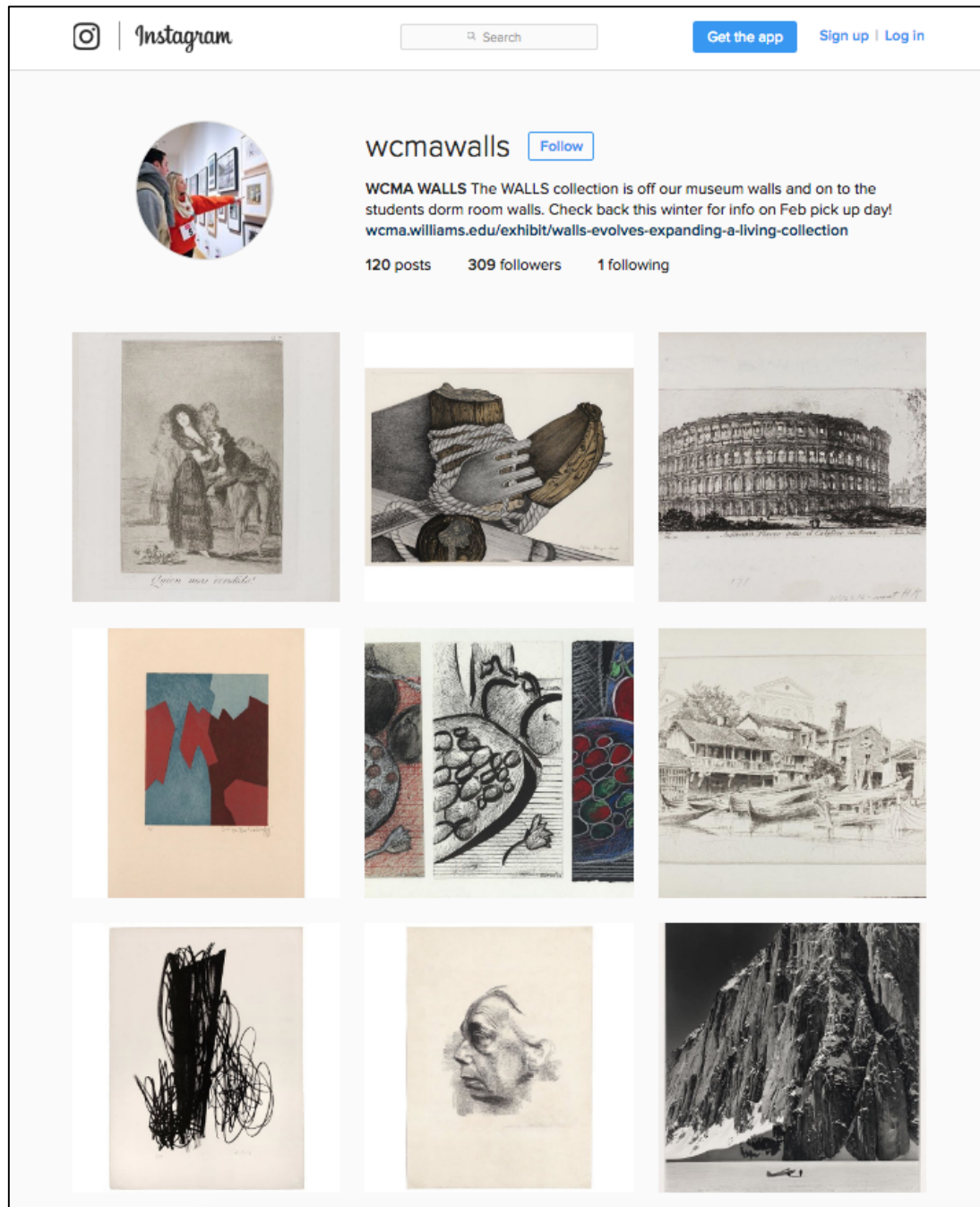
participate in the first seven time slots; tickets are not required for the open house on September 9 from 1–4pm.

Prints that are still available to rent will be on view for Harvard students with HUID in the Art Study Center during the Harvard Student Late Night event on [Thursday, September 8, from 8–10pm](#). Please note that you may not rent or hold a print at the evening event, but you are welcome to return on Friday, September 9, if you would like to participate in the print rental program.

Note that only students living in Harvard University Housing rental properties, Harvard College Houses, and freshman dorms are eligible to participate. Please review the instructions below and email Curricular Registrar Jessica Diedalis (jessica_diedalis@harvard.edu) with any questions.

Reserve Tickets

Harvard Art Museums MailChimp Email. Image of email courtesy of the Harvard Art Museums.

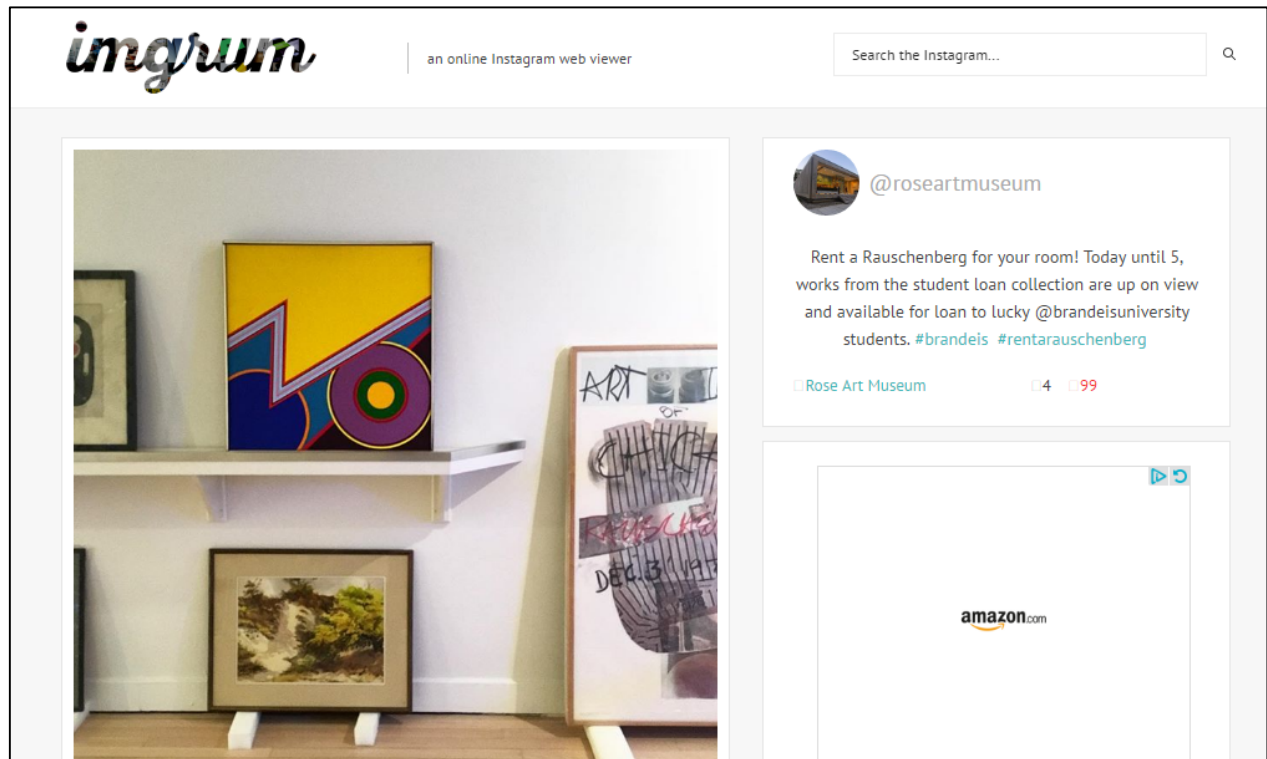


Instagram Account for Williams College Museum of Art (WCMA) Williams Art Loan for Living Spaces (WALLS). Williams College Museum of Art 2016.

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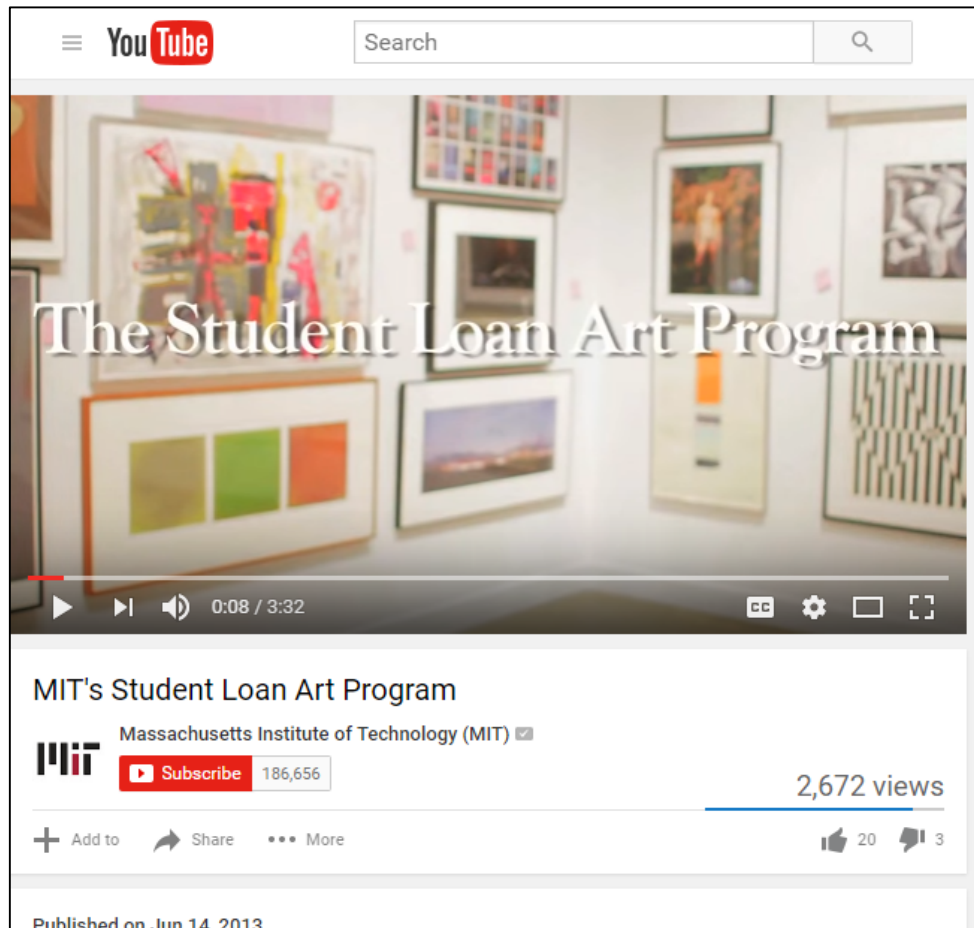


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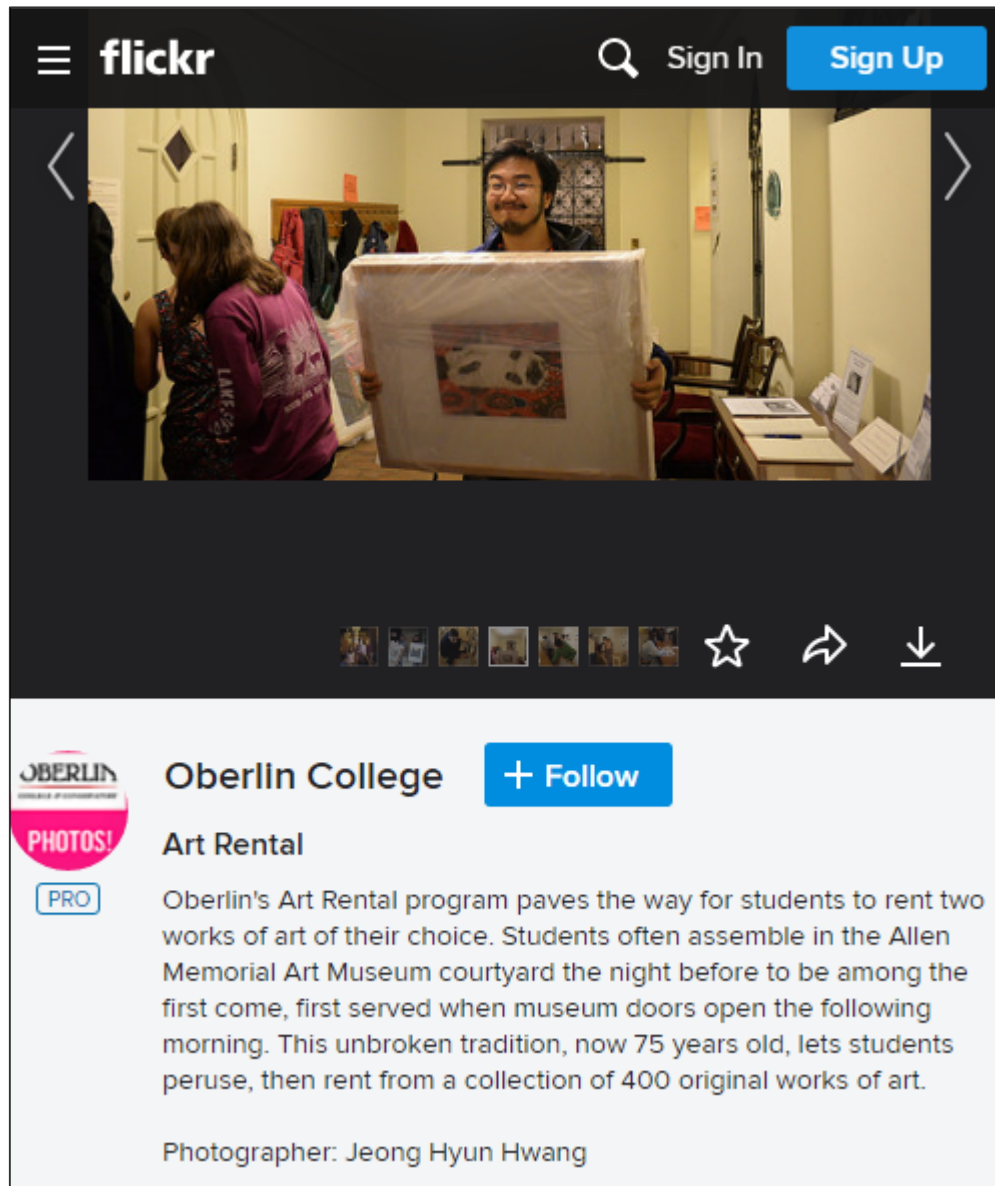
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Flickr Album of the Oberlin College Art Rental. Image taken on September 12, 2015 by Jeong Hyun Hwang. <<https://www.flickr.com/photos/oberlin/22613023785/in/photostream/>>.

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