

**Central Washington University  
Permanent Art Collection Guidelines**

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## **1) Art Selection and Permanent Collection Committee**

### Central Washington University Vision

Central Washington University will be respected nationally for outstanding academic programs, global sensitivity and engagement, and a stimulating intellectual community that prepares students for lifelong learning and a diverse and changing world.

### CWU Art Selection and Permanent Collection Committee

The Art Selection and Permanent Collection Committee is appointed by and reports to the President of Central Washington University.

The purpose of the Committee is to consider and recommend the purchase of objects of art for the campus as authorized in RCW 28B.10.025(III.C.). In carrying out this responsibility, the Committee will work with the Washington State Arts Commission (see Public Art for New Construction section).

The Committee also establishes policy related to the University's Permanent Art Collection including:

- A procedure for evaluating for inclusion in the Permanent Art Collection, gifts of art to the President or other officers of the University that exceed \$50.00 in value to the University.
- Guidelines for maintenance of the inventory of the Permanent Art Collection.
- Guidelines for storage of the Permanent Art Collection.
- Guidelines for display of items from the Permanent Art Collection in University display cases or buildings.
- Guidelines for loaning items from the Permanent Art Collection to interested parties.
- Guidelines for upkeep of and restoration or removal of damaged art.

Members of the Art Selection and Permanent Collection Committee have the authority and responsibility to curate existing and future artworks. This includes the authority to collect, preserve, maintain, store, safeguard and establish exhibit opportunities for all types of university art.

The committee shall be comprised of six appointed, voting members to include two faculty, one emeritus faculty, one art student, one representative from University Relations, and a representative from Student Affairs and Enrollment Management. The committee shall also be comprised of five ex-officio, voting members to include the Dean of the College of Arts and Humanities, a facilities planning officer, an architect, a development officer, and the director of the Sarah Spurgeon Gallery. The terms of each appointment shall be three years. Normally one faculty member is from the Art Department. Additional faculty members may be appointed by the president to represent the departments which are housed in venues that are acquiring state artworks.

## **2) Purpose of the Permanent Collection**

The purpose of the Permanent Art Collection is to encourage, develop and maintain a collection for the benefit of the University community and the Ellensburg area.

The scope of the collection includes all original works of art, antiques, fine craft objects, and/or other items of art acquired by the University, or its departments, auxiliary programs, schools, colleges, groups and individuals in the name of the University by way of purchase, gift, bequest, or by any other lawful means. Art purchased with CWU Foundation funds remains their property unless otherwise designated.

Additionally, it is hoped that Central Washington University's Permanent Art Collection will increase artistic appreciation and enjoyment of the University surroundings by members of the University community. It also expands interests and understanding across a broad range of cultural and social backgrounds, promotes aesthetic and cultural development opportunities for students, and integrates art into the daily living environment of the University.

Central Washington University acquires objects and works of art to be utilized in the best interest of the University and to further its responsibilities for teaching, research, and public service. The following guidelines are intended to insure the careful acquisition, inventory, and professional care and maintenance of art objects belonging to the University. The guidelines recognize that the acquisition and disposition of art is distinct from that of other types of personal property owned by the University.

### **3) Collection Objectives**

The principal criteria in the selection of works for acquisition will be: quality, relevance, authenticity and provenance, condition, cost, legality of sale or gift, and terms of donation. The collection should not be restricted as to media, provided consideration is given to permanence and practical limitations of display and handling.

The collection seeks to:

- Acquire works of art of demonstrable excellence and significance within the perceived developments of contemporary art.
- Develop a major public art collection for the purpose of demonstrating the University's continual commitment to the study, patronage and advancement of the visual arts.
- Foster a general awareness and understanding of the visual arts among the University community and members of the general public through education and other outreach activities.
- Enable research on the visual arts and support the teaching programs of the University.
- Acquire works of art suitable for the purpose of enhancing the public areas, either buildings or grounds, of the University.

- Provide a high standard of curatorial care and management.
- Ensure that artists (including CWU students) from this community and region are represented, subject to consideration of quality and/or historical relevance.
- Build a collection that meets instruction, research and information needs of faculty, students and the University community.

#### **4) Guidelines for Acquisition**

##### Definitions

For the purpose of this document, the word "acquired" shall be interpreted to include receiving all acquisitions whether through purchase (using both appropriated or donated funding), commission, gift, trade, transfer, exchange, or bequest.

“Fine and Decorative Art” includes the following types of items that could have considerable monetary or historical value, or are of special significance to the University. In general, fine art objects possess a quality that makes them worth more than their utility value. Examples of 2-D works include, but are not limited to, paintings, photographs, prints, and maps. Examples of 3-D works include, but are not limited to, sculpture, ceramics, china, silver and silver plate, metal ware, glassware, textiles, object ‘art (miscellaneous items), and cultural artifacts.

In printed books, illustrations are the most obvious form of art. Frequently, however, the bindings or other elements of the book may also be considered art. When books are catalogues, “art” is noted in the cataloguing record, whether unique (as in a drawing laid in) or an integral part of the book (for example, a signed binding). Some examples of such art include photographs, paintings, prints, engravings, holographs, drawings, serigraphs, lithographs, illuminations and sculptural bindings.

##### Process for Selecting Art

The acquisitions program will be overseen by the Art Selection and Permanent Collection Committee. The financial management of the art acquisitions by the Art Selection and Permanent Collection Committee will be undertaken on the authority of the President.

All acquisitions valued over \$50.00 will be submitted to the Art Selection and Permanent Collection Committee for approval, taking into consideration the terms of acquisition and areas for collection development outlined in this policy. Approval by the Art Selection and Permanent Collection Committee will be decided by a majority of votes. The Chairperson of the Art Selection and Permanent Collection Committee will have a vote and, in the case of an equality of votes, a second or casting vote.

During the approval process, Art Selection and Permanent Collection Committee members will ensure that all questions of conflict of interest are avoided and will use their discretion by not voting where possible conflict exists.

Meetings of the Art Selection and Permanent Collection Committee will be held at least once per month during the academic year.

All proceedings of the Art Selection and Permanent Collection Committee will be minuted, permanently recorded, and stored in the CWU Brooks Library Archives department.

Following approval, works not received as a gift will be accessioned into the Permanent Art Collection. The accession date will be the date at which the works were approved by the Art Selection and Permanent Collection Committee. New acquisitions will be electronically catalogued and photographed in accordance with museological standards and practices for the documentation of works of art. The committee may delegate responsibility for inventorying artwork. For example, as of the date of this draft, the Chair of the Department of Anthropology has arranged an internship for that purpose.

At the end of each year, the Art Selection and Permanent Collection Committee will advise the University's Director of Business Services and Contracts, in writing, of works of art which have been acquired during that year for the purposes of insuring and valuing the Permanent Art Collection.

Information concerning new acquisitions will be made available through the Art Selection and Permanent Collection Committee's annual report with due recognition given to donors and other supporters of the acquisitions program.

#### Departments, Colleges, Centers

Works of art that have been acquired by a unit of the University with university or CWU Foundation funds must receive (eg. Faculty, College, Center etc) approval from the Art Selection and Permanent Collection Committee and will be regarded as part of the Permanent Art Collection. The curatorial care, insurance, appraisal, security, conservation, framing, maintenance, freight, relocation, installation and storage of privately purchased works are not the responsibility of the Art Selection and Permanent Collection Committee.

Works of art that fit within the guidelines of the Collection Objectives may be accepted into the Permanent Art Collection. Responsibility for all or part of the curatorial care, insurance, valuation, security, framing, conservation, maintenance, freight, relocation and installation of such works may be accepted, if agreed to in writing under conditions agreed to between the University and the individual unit/s concerned.

The appointed building monitor(s) in each facility that has objects of art will take on the role of "custodian(s)" of the art. This person(s) will be responsible for reporting any change in condition or location of the object to the Art Selection and Permanent Collection Committee. This person(s) shall report to the committee annually, even if no change has occurred.

A file for each work of art will be maintained. The file should contain a letter of offer from the donor, provenance and conservation history; reports and invoices from

conservators; a copy of the Deed of Gift, the purchase order or sales receipt; copies of each annual Inventory Report; and any photographs that document the object's condition. This record also will serve as evidence of ownership and value should a loss by fire or theft occur, and it is strongly recommended that these files be kept in a fire proof cabinet, or, if this is not possible, keeping a copy of the file in another location. The responsibility for maintaining such files should be given to the Brooks Library Archives Department.

Libraries or archival repositories will not be required to report works of art contained in books, archives, or manuscript collections because the work of art would be inventoried through the standard practice of cataloguing or other means of bibliographic control. The Art Selection and Permanent Collection Committee will catalogue free standing works of art/artifacts for archival purposes.

Materials containing works of art should be used only under supervision and be housed in a protective, secure environment.

Artwork that is donated for a specific building or department will be displayed at that site unless building renovation or the work's condition requires re-location. The University reserves the right to find a new site for the work and will consult the donor about installation.

#### Criteria for Acceptance

All art acquisitions will be evaluated for acceptance by the Art Selections Committee using the following criteria:

- The quality and condition of the object, aesthetic value and appropriateness to the academic environment and the department to which it is donated. The value of the object for scholarly use within an established collection on campus should be considered. Only works in good condition that do not require extensive conservation will be accepted into the collection. However, acceptance may be considered if funding for any necessary treatment is also forthcoming from the donor/vendor. A conservation report must accompany any work that has undergone conservation treatment.
- Provisions must exist for cataloguing, conservation, maintenance, storage and exhibition of a professional standard.
- Considerations for protection of the object through security systems and insurance restrictions should be considered.
- Acquisitions outside the current stated policy of individual collections will only be made in very exceptional circumstances, and then only after proper consideration by the Art Selection and Permanent Collection Committee.
- In acquiring works of art or objects for its collection, whether by purchase, gift, bequest or exchange, the University will take all reasonable steps to ascertain that a valid title to the object in question will be acquired, and in particular has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United States). Valid legal

title of proposed permanent acquisitions and donations must be substantiated, and transfer of works to the collection must be documented by a signed legal donation document. If clear title cannot be provided, a proposed acquisition should not proceed. Title will pass to the University and not to any individual or organizational unit.

- The University will not acquire archaeological antiquities (including excavated ceramics) in any case where it has reasonable cause to believe that the circumstances of the recovery of the item involved the recent unscientific or intentional destruction or damage of ancient monuments or other known archaeological sites, or involved a failure to disclose the finds to the owner or occupier of the land, or the proper authorities. The Art Selections Committee will not knowingly accept any object that encourages or supports damage to cultural or historical sites.
- Copyright in each of the art works shall remain the property of the artist unless signed over to the University. Whenever possible, the receiving unit should request a transfer of the copyright to the work of art. Under federal law, copyright protection is available to all works of authorship that have been fixed in a tangible medium (this includes pictorial, graphic and sculptured works, photographs, prints and art reproductions, maps, globes, charts, diagrams, models, technical and architectural drawings).

Owners of copyright have the following exclusive rights: to reproduce the work, to prepare derivative works, to distribute copies to the public, to perform/display the work publicly. These rights are divisible and may be conveyed separately or in entirety. Ownership of the copyright in a work of art is distinct from ownership of the material object. Ownership of copyright remains with the artist unless copyright was conveyed by written agreement. Copyright protection for a work created after January 1, 1978, endures for the life of the artist plus another fifty years. Works created prior to 1978 were granted two 28-year terms of protection, with renewal required after the first 28-year term. Once copyright protection has expired, the work falls into the public domain and can be used freely by anyone.

Works of art protected by copyright are available to anyone for “fair use”, such as for criticism, teaching, or research. “Fair use” is determined on a case-by-case basis, based upon four factors: the purpose and the character of the proposed use, the nature of the copyrighted work, the amount and substantiality of the portion used, and the effect of the proposed use upon the potential market for, or value of, the work.

Federal copyright law has a provision pertaining exclusively to visual artists. It grants the creator of a work of visual art a limited right to maintain control over the work even after it has been sold. The artist has the right to claim authorship of the work and the right to prevent any intentional distortion, mutilation, or other modification of the work. These rights belong to the artist, even if the artist is not the copyright holder. They extend for the life of the artist and cannot be transferred, although they can be waived.

All questions on the complex issues of the copyright should be referred to the Office of the General Counsel.

- All new works donated to the CWU Foundation will remain under the Foundation or as designated
- At the time of purchase the University will request permission to create and publish images of the artwork.

- No person involved in the policy or management of the Art Selection and Permanent Collection Committee may take advantage of privileged information received because of his or her position. Special care is required in considering any offer of an item either for sale or as a tax benefit gift from members of governing bodies, members of staff or their families or close associates.
- There can be no commitment to permanent display, nor can the University be committed to retain ownership in perpetuity.
- The purchase of objects for the University, either through commission or purchase will be formalized by a written contract for commission or bill of sale. Proposals and contracts will be reviewed by the University Art Selection and Permanent Collection Committee and the Office of Business Services and Contracts.
- The Art Selections Committee shall record and catalogue works of art and maintain a current location database. A current copy of this database shall be filed annually by the Art Selection and Permanent Collection Committee with the President's Office and the Brooks Library Archives department.
- The intention is that an object shall remain in the collection so long as it retains its authenticity, pertinence to the collection, and physical integrity. Short range acquisition for the purpose of later sale, as well as speculative acquisition for short-range sales should be discouraged and then only entered into with the express approval of the Art Selection and Permanent Collection Committee.

### Gifts

The Art Selection and Permanent Collection Committee reviews potential gifts over the value of \$50.00 and makes recommendations to the President based on their artistic merit and appropriateness for the collection. The committee may reject a gift if there is not an acceptable site or if there is concern about long-term maintenance.

Art gifts of historical significance to the University or of a commemorative nature will be part of the Permanent Art Collection as per Committee guidelines.

All gifts of art are accepted in accordance with the CWU Foundation Gift Acceptance Policy. A deed of gift and/or acknowledgment of donation form will provide proof of ownership and protect Central Washington University from any future claims. This deed will include a statement of transfer of legal title and where applicable, copyright and literary rights and signature of the donor. The deed of gift or a copy of the deed of gift should be kept on file with the Art Selection and Permanent Collection Committee.

Documentation should include but not be limited to (See Appendix B):

- Name and address of donor and intermediary, if any.
- Description of the object in sufficient detail to enable easy identification and a photograph.
- Date of contribution and acknowledgment.
- Date of acquisition by the donor and method of acquisition.
- Any records, receipts or other documents that provide proof of ownership or authenticity or enhance its educational value.



- A history of the object and any information that may have bearing in its authenticity or enhance its educational value.
- The original cost or appraisal of the object at the time of original acquisition.
- A current appraisal by an independent qualified appraiser.
- Factors used to arrive at the current value.
- Disposition of the property if not retained by the University.
- Any restrictions or conditions placed on the gift by the donor and the expiration date of the conditions.

#### Criteria for Acceptance of Gifts

- *Appropriateness.* In the judgment of the Art Selection and Permanent Collection Committee's Guidelines for Acquisitions.
- *Feasibility.* Acceptance of the gift will not, in the judgment of the Art Selection and Permanent Collection Committee, place excessive burdens on the available space, staff, or budget.
- *Conditions.* Gifts accepted by the Art Selection and Permanent Collection Committee should be accepted without special conditions regarding their ownership, use, display labeling, attribution, future disposition, etc. In general, fractional gifts will be avoided except when the attendant legal questions can be resolved to the satisfaction of the University.
- *Policies and Practices.* Each donor will be advised by the appropriate administrators of the pertinent points of the University policies and practices regarding acceptance of loans and gifts.
- *Approval.* Gifts to University Permanent Art Collection can only be accepted by the Vice President of University Relations upon the recommendation of the Art Selection and Permanent Collection Committee.
- *Acknowledgment.* Following acceptance by the Vice President of University Relations, all gifts to the Permanent Art Collection will be acknowledged by the Art Selection and Permanent Collection Committee.

It is strongly desired that all gifts and bequests of objects to the Permanent Art Collection be of an unrestricted nature. No work should be accepted with an attribution or requirement of exhibition in perpetuity. Only under the most exceptional conditions will the Permanent Art Collection accept gifts or bequests on which the donor has placed restrictions concerning its use and disposition. Every effort should be made to limit restrictions to a reasonable period after which they will expire. All records of any such restrictions will be entered into all records concerning the gift. The Art Selection and Permanent Collection Committee will follow the general guidelines for deed of gift and documentation outlined above.

#### Art Selection and Permanent Collection Committee Budget

The CWU President shall allocate \$5000 a year to be transferred to a special reserve account for art maintenance. Dispersment of these funds shall be at the discretion of the Art Selection and Permanent Collection Committee by majority vote. Unspent funds shall be re-appropriated to the special reserve account at the end of the fiscal year. Additional fund grants to support this program would be requested from alternate sources whenever practical.

### **5) Insurance**

Donations, loans or purchases of works of art are not automatically insured by CWU. A certified appraisal must accompany all donations, loans or purchases of art. All works of art must be reported to the Art Selection and Permanent Collection Committee, such committee designee shall notify the Program Manager of Business Services and Contracts should they determine the need for Fine Arts Coverage.

### **6) Public Art for New Construction (Washington State Arts Commission)**

#### Background Information

The Art in Public Places program (AIPP) facilitates the acquisition and placement of artwork in publicly accessible places throughout Washington State. Percent-for-art funds are generated by new state building construction in state agencies, community colleges, universities and public schools. Local committees representing the project sites make all final artwork selection decisions, resulting in over 4,700 works of art located throughout Washington State's public buildings.

These works are the State Art Collection, which represents 28 years of artwork acquisitions based on decisions made by the people who work or study in the places where the work is installed. This collection includes a variety of media and a broad diversity of contemporary artistic production from many of Washington State's notable artists and other artists nationwide.

Artists working with the Art in Public Places program have been juried into the Artists Resource Bank through a competitive process held once every two years.

The Art in Public Places Program, or the 1/2 of 1% for Art Program, was established by the state legislature in July 1974. The legislation was revised in 1983 to allow for the pooling of artwork allocations. Washington's program is the second oldest percent for art program in the nation and is one of only four to include the public school system in their programming.

The program is funded from the state's capital construction budget. Half of 1% of construction budgets for state-owned buildings is added for the percent for art ordinance. The 1/2 of 1% for Art Program for state agencies and public schools applies only to new construction. The 1/2 of 1% for Art Program for universities and colleges, in addition to new construction, includes renovation projects exceeding \$200,000. In keeping with the terms of the legislation, 15% of each percent for art allocation is used for administrative costs.

In a typical biennium, the program receives notice of over 300 art allocations funded through the Capital Budget. To manage this number of projects, the Art in Public Places Program uses a slide registry, the Artists Resource Bank. Depending on the size of the allocation, the agency, college or school can choose from several opportunities to commission an artist in the Artists Resource Bank to create artwork specifically for the site. If there is no new percent for art allocations, the agency, college or school may still have an opportunity to have artwork as a temporary or permanent loan.

New state-funded construction or renovations over \$200,000 in community colleges and universities generate percent-for-art funds, which can be used to purchase artwork through the Washington State Arts Commission. The college or University may be notified by the State Board of Community and Technical Colleges or the campus' financial office when the art funds are available and the Arts Commission contacts the campus about the artwork selection process. The CWU Art Selection and Permanent Collection Committee, representing the campus, makes all final artwork selection decisions.

With a percent-for-art allocation over \$25,000, these local committees can commission an artist to create a new artwork specifically for their building. If the percent-for-art allocation is less than \$25,000, sites can augment available "percent for art" funds from other sources to provide for a more ambitious art project.

Colleges and universities also can release their money so another campus can augment its artwork budget.

#### How Art in Public Places works with the University

There are two ways to obtain art through this program:

1. purchase existing work through the Artists Resource Bank (if acquisition budget is less than \$25,000)
2. commission new work (if budget is over \$25,000)

The CWU Art Selection and Permanent Collection Committee works closely with a representative from the Washington State Arts Commission on either one of these choices.

#### Timelines for Art Selection

Purchase of existing work can be made by the Art Selection and Permanent Collection Committee every other autumn following the Artists Resource Bank competition. During an Art Selection and Permanent Collection Committee meeting, the Committee can select artwork from approximately 400 artworks viewed as slides. The AIPP program contracts with the artist and arranges to have the work shipped or delivered to the campus. These works must then be displayed in readily accessible public places. Money is budgeted for plaques which will be ordered by the AIPP program and sent later to accompany the artwork.

The commission process can be started at any time once the \$25,000 threshold is verified. If the college or University plans to augment the percent for art allocation, the AIPP program needs written confirmation.

The commission process generally takes place over five meetings during which the Art Selection and Permanent Collection Committee (1) is oriented to the AIPP program and establishes criteria; (2) reviews artists willing to work within your budget and narrows the selection to a list of semi-finalists; (3) reviews the semi-finalists and selects an artist finalist and alternates; (4) meets with the artist to discuss criteria so he or she can develop a proposal, and, (5) reviews and accepts or rejects the proposal. If the proposal is accepted, the artist has one year to produce the artwork. If the proposal is not accepted, a new proposal is requested from an alternate.

All artwork acquired under the AIPP program becomes part of the State Art Collection. The University becomes the steward for the works sited in their buildings.

## 7) Standards

### Inventory

The Art Selection and Permanent Collection Committee will record and catalogue the Permanent Art Collection using an electronic database. **Requests to access the database must be approved by the Art Selection and Permanent Collection Committee.** ([http://www.cwu.edu/~pres/procedures/artworks\\_accessform.pdf](http://www.cwu.edu/~pres/procedures/artworks_accessform.pdf)) All art objects acquired by the University are to be recorded and properly identified in this database regardless of the department acquiring the objects. It is the responsibility of the department in which the works are housed to keep the Art Selection and Permanent Collection Committee informed as to the location of the works. A copy of this inventory will be given to the Business and Financial Affairs' Surplus and Asset Management office.

Changes in the status of inventoried objects, such as loss, destruction, or relocation of the objects should be reported to the Art Selection and Permanent Collection Committee and Surplus and Asset Management office at the earliest convenience. Proposed new acquisitions of art valued at and above \$50.00 should be reported to the Art Selection and Permanent Collection Committee before the transaction is final. Art objects valued below \$50.00 should be reported by the office or department receiving the item as soon after the acquisition as is convenient. Losses involving theft should be reported to the University Police Department, the Art Selection and Permanent Collection Committee and the Surplus and Asset Management office.

See the State Administration and Accounting Manual Section 30.20.22 "Assets Not Capitalized" for further information (Appendix C).

### Display

If the object is to be placed indoors, the Art Selection and Permanent Collection Committee will advise on matters of safety, security, and maintenance. If the object is to be placed outdoors, the Art Selection and Permanent Collection Committee will advise

on matters of safety, security, maintenance, accessibility, relationship to existing utilities, aesthetic or other considerations.

### Maintenance, Restoration and Repair

A conservation survey of the Permanent Art Collection should be undertaken by a qualified conservator/s to identify works in need of immediate care and to develop an overall maintenance program. Funding for this activity will be made available from the President's Office.

A maintenance program will be designed to help avoid expensive, one-off treatments wherever possible and assist with the annual budgeting for conservation. It should be a form of preventative housekeeping rather than a corrective service and be reviewed every five years.

Conservation of works will be undertaken at the discretion of the Art Selection and Permanent Collection Committee in consultation with relevant conservators (e.g. paper, textile, paintings, sculpture or ethnographic specialists) following the maintenance program. Conservation treatment of any work shall only be undertaken by qualified conservators with references.

All proposals for restoration and repair of works of art should be presented to the Art Selection and Permanent Collection Committee for consideration. The University administration is responsible for the cost of conservation of large scale public art projects (sculptures, murals, etc.) not part of the AIPP. Should conservation be unfeasible and the poor condition of the works of art impugn the integrity of the piece, the work should be removed from view, or in the case of murals, be appropriately covered upon consultation with the Art Selection and Permanent Collection Committee.

### Conservation Procedures

CWU units that accept works of art, or contemplate purchasing a work(s) of art, have a responsibility to care properly for these works. This responsibility entails the proper display (including climate stability, location, and security) and long-term care.

Once a condition evaluation has been recorded, a decision to accept or reject the offered work can be made.

If the work does not need the attention of a professional conservator, then the issue of acceptance is made easier. The receiving unit needs to assess its future financial capacity in case it becomes necessary to conserve the object.

If the work needs immediate conservation, then the cost of treatment has to be balanced against the value of the object. The receiving unit must have the financial capacity to pay for the conservation work. If the cost to conserve exceeds the appraised value, the work of art still may be accepted if its historic connection to the university, or some other factor, overrides the "loss" (the appraised value versus the conservation costs).

To implement the above policy, the following procedures are recommended:

- 1) Evaluate the work for overall condition. Record your findings using the appropriate Condition Evaluation Form (See Appendix D). If the work is a complex one and you need assistance, please contact the Art Selection and Permanent Collection Committee.
  
- 3) The permanent location of the work affects the long-term condition of the work. A work of art must have a stable climate; that is, the temperature and relative humidity should not fluctuate. The ideal is a steady year-round temperature of 65-75 degrees Fahrenheit, and a relative humidity of 45-55%. Light (both natural daylight and artificial) fades works of art, including paintings on canvas, and can fade a work on paper with six months. Sunlight also fades wood, fabrics and leather. Therefore, no work of art should ever be subjected to direct sunlight. Even indirect sunlight from a south-facing window is too severe. Ideally, shield works of art from strong daylight by using blinds or shades. Lights or windows may require UV filters. Never accept a work of art on paper if you will be displaying it permanently. It will light-fade and be ruined within one to five years.

Evaluate the proposed permanent location for security; areas that can be locked at night and on weekends/holidays are preferred. Works of art need to be shielded from vandals when university staff are not present. A locked office is preferable to an unsecured hallway or unlocked classroom. Security plates can be attached to the backs of frames and then attached to the wall for additional security. The department should review the placement of expensive items to reduce the risk of theft or damage. Rare books should be housed in the Special Collections Library.

### Storage

All objects are to be inventoried with regularity and stored or displayed within the acceptable professional standards required by the insurance carrier and common conservatory practice.

All art objects acquired by the University are to be recorded and properly identified in the database regardless of the department acquiring objects. This is to ensure that institutions wishing to access the works for scholarly purposes can locate the works. It is the responsibility of the department in which the works are housed to keep the Art Selection and Permanent Collection Committee informed as to the location of the works.

Any work of art that is currently not being displayed in a building will be stored in the assigned art storage room, currently, in Randall Hall Room 218.

### **8) Deaccessioning/Disposal**

Deaccessioning is a process used to refine a collection. There are many reasons for its practice: to remove items of little relevance or those in poor condition, to rid a Collection of inferior material, clerical errors, space problems, the cost of maintenance and storage, irretrievable loss or irreparable damage or, as in the case of ethnographic artifacts, to return items to their original owners. It should not be used to remove works because of

changes in fashion, social mores or the taste of administrators. It is best avoided in the first place by attending to the accepted Collection Objectives.

The Collection will be subject to periodic review in order to assess its relevance to the Collection Objectives. Works will be considered on a case-by-case basis for deaccessioning based on the following criteria:

- Irrelevance to the Collection Objectives
- Low artistic merit
- Duplication
- Theft or loss, damage or serious deterioration in condition
- The possibility of upgrading by exchange
- Repatriation of cultural material
- Absence of clear legal title
- Unsuitability for either the identified research collections or exhibition/display purposes
- The conservation and maintenance of a work causes an unreasonable strain on the assets of the collection, the cost of long-term care for a work outweighs its value, and a work endangers other works in the collection
- A work would be more appropriately housed by another collection or institution
- Erroneous inclusion in the collection

#### Process

The Art Selection and Permanent Collection Committee will prepare a statement of justification for deaccession. Written outside appraisals will be sought for any object of significant value that is being considered for deaccession.

The work shall not be deaccessioned without the unanimous endorsement of the Art Selection and Permanent Collection Committee.

Regardless of how acquired, works of art considered for deaccession anywhere in the University should first be reviewed by the Art Selection and Permanent Collection Committee to determine whether they are of museum quality.

All recommendations should be approached with extreme caution. A delay period of 6 months is required after which time the recommendation of the Committee should be reviewed.

Records and photographs should be retained of the deaccessioned work.

Only those works acquired by purchase would normally be deemed appropriate for disposal by sale.

Consideration should be given to any special conditions attached to works acquired through bequest, donation or as part of a larger collection. Objects with mandatory restrictions may not be deaccessioned prior to expiration of the time limit if any exists, or it has been determined by a court of competent jurisdiction, that deviation from such restrictions may be allowed. Objects with precatory restrictions should not be disposed of until reasonable efforts have been made to comply with the restricting conditions. If there

is any question as to the intent or force of the restrictions, the Art Selection and Permanent Collection Committee will seek advice from the University's legal department.

In the case of deaccessioning work of living artists, an attempt should be made to inform them of this intention, and the possibility of an exchange of artworks with the artist should be explored. The disposition of works by living artists will be accomplished in such a manner that it will not impugn the reputation of the artists or their body of work. The feelings of the artist should be respected and whenever possible the artist should be consulted regarding the disposition of their work.

Works of art purchased with university funds or gifted/donated become the property of the state of Washington; therefore, disposition must comply with state law. All University units must follow the procedures established by the Procurement Services/Surplus Property Office when disposing of a work of art.

Proceeds from the sale of works of art will be used to acquire additional works, conserve, and display existing works for the University collection.

#### Methods of Disposal

Work acquired by donation should be offered in the first instance to the donor only if stated in the original agreement. If the piece is sold to another party, new works acquired with the money realized will be designated as coming from this donor "by exchange". If it is practical and reasonable to do so considering the value, the Art Selection and Permanent Collection Committee should notify the donor if it intends to dispose of such objects within 10 years or the donor's lifetime, whichever is shorter.

Appropriate channels to deaccession works include auction, private sale or dealer.

Exchange with the artist or an appropriate institution can be sought, ensuring that the value of the exchanged work is equivalent to the intrinsic or actual worth of the art work.

Donations to an appropriate non-profit or public institution are subject to RCW 43.09 Fair Market Value. The most current version of this code can be found online at: <http://www.apps.leg.wa.gov/rcw>.

If an artwork has been positively identified as a fake, has deteriorated, or is damaged beyond repair or if the conservation or restoration of the work would render it essentially unauthentic, it may then be destroyed on the approval of the Art Selection and Permanent Collection Committee following completion of all insurance providers.

The art work may be disposed of by direct sale, by auction or by exchange with another institution for an art work considered better suited for the permanent collection.

#### Departments, Colleges, Centers



Should a department wish to dispose of an object previously acquired, the following procedures should apply:

- The object should be presented to the Art Selection and Permanent Collection Committee with a request to dispose of the object. This written request should include a justification for the disposal of the works of art and a proposed destination for the works of art.
- If the object is not desired for an established collection, the object should be disposed of using appropriate means.
- The Art Selection and Permanent Collection Committee should discourage the sale of objects of art without clear justification and are subject to SAAM 30.20.22. The most current version of this code can be found online at: [www.ofm.wa.gov/policy](http://www.ofm.wa.gov/policy).

#### Documentation

- Full record of all exchanges and sales will be maintained.
- Records of the Art Selection and Permanent Collection Committee shall document the removal of the objects from the collection and the nature of their disposal.
- The Art Selection and Permanent Collection Committee, at their discretion, may make available information pertaining to acquisitions and deaccessions upon inquiry by a responsible party.
- Works to be deaccessioned will be archived in the Collection database.

#### **9)Loans/Exhibitions (See Appendix B)**

The appropriate form will need to be filed with Business Services and Contracts. Works from the CWU Permanent Art Collection may be lent to exhibitions outside the University at the discretion of the Art Selection and Permanent Collection Committee within the following guidelines:

- All requests for loans from the Permanent Art Collection must be in writing, addressed to the Art Selection and Permanent Collection Committee. An official lending agreement will be forwarded to successful applicants for their completion and signature before any work will be released.
- Works from the Permanent Art Collection will only be lent to professionally run galleries and exhibition spaces with controlled environments and museum standard practices.
- All freight costs are to be covered by the borrower. All additional costs such as crating, packing and reinstallation on return, where applicable, are to be met by the borrower.
- Only recognized art carriers are to be used for carrying any work from the Permanent Art Collection. The University, with recommendations from the Art Selection and Permanent Collection Committee, reserves the right to nominate the carrier.

- Evidence of insurance cover must be provided before any work can be released for loan. Central Washington University may choose to maintain its own blanket cover in some instances.
- The object to be loaned must be able to survive, intact, the rigors that will be imposed by transportation and handling.
- The Permanent Art Collection has no immediate need for the work.
- Loans will be made for a period of 90 days or longer with special permission from the Art Selection and Permanent Collection Committee.
- The borrowing institution will provide wall to wall insurance; a certificate of insurance will be required.
- All works of art in the Permanent Art Collection are covered by copyright legislation. Permission to reproduce any work must be granted in writing by the copyright holder and the University prior to publication in any form. Copies of the publication are to be forwarded to the Art Selection and Permanent Collection Committee for archival purposes.
- All loans must be acknowledged as being the property of Central Washington University in all publicity material, publications, display labels etc. The University's name must appear in full and no abbreviated forms, excepting CWU, are acceptable.
- All works must be returned in the condition in which they were dispatched. Works on loan must not undergo any conservation treatment, reframing, hanging alterations or other changes without consultation with the Art Selection and Permanent Collection Committee and/or unless agreed to in writing by the University.

### Long-term Loans

Loans to institutions for extended tours, exceeding 1 year, may be made at the discretion of the Art Selection and Permanent Collection Committee, with the provision that all institutions involved in the tour meet all the above guidelines for loan.

Long-term loans from the collection may be made from time to time to University units at the discretion of the Art Selection and Permanent Collection Committee. Objects selected for such loan should not be of primary importance to the collection or of high value. Security of the location and values of the objects are the important criteria for loans of this nature.

### Loans to the Permanent Art Collection

The following records will be maintained on all incoming loans: copies of all loan forms; condition reports, both incoming and outgoing, to include any special requirement for the object; all records of transport will be retained for a reasonable period; and any records that pertain to the work in regard to value and insurance.

Temporary loans of material for exhibition or study may be accepted from individuals or organizations for relatively short periods of fixed duration; an object offered or promised as a gift may also be accepted as a temporary loan for a specified period pending the actual gift transaction.

Works of art offered on a long-term loan basis will only be accepted on the understanding that the work will eventually be donated to the University. Such an agreement will be documented by means of a signed form before the work is accepted for loan.

Under ordinary circumstances, the University does not accept deposits of objects or works of art unless there is reason to believe that the deposit will be changed to a permanent gift to the University or that it is unlikely that the object of value will be preserved in any other way. Although the deposit will receive reasonable care in utilization and storage to assure its preservation, the University will assume no responsibility for any loss or injury to the deposit which may occur in spite of care and protection provided. Should an object be received for long-term loan, it is recommended that a specific period of loan be defined at the outset and that a statement of intention to donate be acquired, if possible. The committee will make recommendations to the president about loans of artwork to entities on or off campus.

### **10) Public Murals/Indoor Murals**

Proposals for murals depicting the educational, service or research mission of a department should be evaluated by the Art Selection and Permanent Collection Committee as any other commission of artwork

### **11) Appraisals**

The term “qualified appraisal” means an appraisal prepared by a professional appraiser no earlier than sixty days before the contribution of the appraised property, and no later than ninety days after the contribution date. To be independent of the donor, the qualified appraiser cannot be the donor or the donee, a party to the transaction in which the donor acquired the property, a person employed by any of the foregoing parties, a person related to any of those parties, nor have any financial interest in the works being appraised.

The appraisal must be signed and dated by an appraiser who charges an appraisal fee. An appraisal of a collection, or work of art must include the following:

- A detailed description of the object, including title, size, subject matter, medium, name of the artist, approximate date created, and interest transferred;
- The physical condition of the property;
- The date, or expected date, of the contribution, the date on which the property was valued, and the manner of acquisition;
- The terms of any agreement or understanding entered into, or expected to be entered into, by or on behalf of the donor, that relates to the use, sale, or other disposition of the property;
- The name, address, and taxpayer identification number of the appraiser;
- A detailed description of the appraiser’s background and qualifications;
- A statement that the appraisal was prepared for income tax purposes;
- A history of item, including proof of its authenticity and a record of any exhibitions at which the particular art objects was displayed;

- A photograph of the object, of a size and quality sufficient to identify the subject matter fully;
- A statement of the factors on which the appraisal was based. This statement should include:
- The specific basis for the valuation, such as any specific comparable sales transactions, particularly sales of other works by the same artist on or around the valuation date;
- Quoted prices in dealers' catalogues of works by the artist or comparable artists;
- The appraised fair market value of the property and the method used to determine the fair market value, particularly with respect to the specific property;

A statement as to the standing of the artist in the profession and in the particular school, time, or period in which the work was produced.

## **12) Research**

Once completed, the Permanent Art Collection database will be available for perusal by scholars and interested parties on-line at CWU's homepage. Copyright restrictions apply to all images and text.

The collection is available as a research resource for members of Central Washington University and other Universities, and for members of the general public with a genuine scholarly interest in the collection.

Applications for an appointment to view the collection shall be in writing to the Art Selection and Permanent Collection Committee indicating areas of interest and purpose of visit.

Access to the collection shall be at the discretion of the University with recommendations from the Art Selection and Permanent Collection Committee and while every effort shall be made to accommodate demands, access may be dependent upon staff resources at the time.

A condition of use of the collection for research purposes is that a copy of any publications, papers, articles, etc. which include references to and/ or photographs of works in the Permanent Art Collection shall be deposited with the Art Selection and Permanent Collection Committee.

Central Washington University will be acknowledged, where appropriate, in all material resulting from research using the CWU Permanent Art Collection.

## **13) Review of Guidelines**

These guidelines are to be reviewed biennially and reissued following the introduction of any significant changes resulting from these reviews, or every five years, whichever occurs first.

## **APPENDICES**

**Appendix A                      Web Sources**

Australian National University, Canberra, Australia

Brandon University, Brandon, Manitoba, Canada

Central Washington University Library, Ellensburg, Washington, USA

New Mexico State, Las Cruces, New Mexico, USA

Texas A&M, College State, Texas, USA

Queensland University, Brisbane, Australia

University of Guelph, Guelph, Ontario, Canada

University of Leeds, Leeds, England, UK

University of Nebraska, Lincoln, Nebraska, USA

University of New South Wales, Sydney, Australia

University of South Australia, Adelaide, Australia

University Union, California State University, Sacramento, California, USA

University of Washington, Seattle, Washington, USA

Washington State Art Commission, Olympia, Washington, USA

## Appendix B

**Sarah Spurgeon Gallery**  
 Central Washington University  
 Department of Art  
 400 East University Way  
 Ellensburg, WA 98926-7564

Phone: 509.963-3153  
 Fax: 509-963-1918  
 Email: heatherh@cwu.edu

## **INCOMING LOAN AGREEMENT**

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### **Exhibition**

**Exhibition Dates:**

**Loan Dates:**

### **Lender**

**Name:**

**Address:**

**Phone:**

**Fax:**

**Email:**

### **Object(s)-Additional pages may be attached if needed:**

**Artist:**

**Artist:**

**Title:**

**Title:**

**Medium:**

**Medium:**

**Date:**

**Date:**

**Dimensions** (Height x Width x Depth):

**Dimensions** (Height x Width x Depth):

**Credit Line:**

**Credit Line:**

**Stated Value:**

**Stated Value:**

**Artist:**

**Artist:**

**Title:**

**Title:**

**Medium:**

**Medium:**

**Date:**

**Date:**

**Dimensions** (Height x Width x Depth):

**Dimensions** (Height x Width x Depth):

**Credit Line:**

**Credit Line:**

**Stated Value:**

**Stated Value:**

**Permissions:** The object(s) will be returned to the lender in its original frame or mat unless other arrangements are made with the gallery in writing. If necessary to ensure the safety of the object or to meet other requirements of the exhibition, may we reframe, remat, or back your object? **Yes** **No**  
 May we substitute Plexiglas for glass? **Yes** **No**

### **Insurance**

**Please read insurance conditions on reverse.**

Total stated value for all objects in U.S. dollars: \_\_\_\_\_

I accept Spurgeon Gallery insurance for this loan: **Yes** **No**

I prefer to maintain my own insurance: **Yes** **No**

If you choose to maintain your own insurance, please instruct your insurer to provide us with either a certificate of Insurance naming Spurgeon Gallery as additionally insured, or a waiver of subrogation made out in favor of the Spurgeon Gallery.

Estimated cost of the premium \_\_\_\_\_

### **Installation**

Please list any special instructions for handling, display, or shipping.

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**Copyright** Can you grant full rights under copyright to the object(s)?  
If yes, then refer to conditions on reverse side (page 2, side 2). If not, whom may we contact to acquire copyrights? \_\_\_\_\_  
\_\_\_\_\_

**Photography** Unless permission is refused here, it is understood that during the loan period the object(s) may be photographed and reproduced for publicity, publication and education purposes connected with this exhibition, including digital use for the CWU/Sarah Spurgeon Gallery website.

I agree with the terms stated above:  
**Yes**                      **No**                      **Other** \_\_\_\_\_  
\_\_\_\_\_

Contact for photography requests \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

**Signatures** I have read and accept all conditions on the reverse of this form.

_____	_____
Lender's signature	Borrower's signature
_____	_____
Please type or print name	Please type or print name
_____	_____
Title                      Date	Title                      Date

**Form Completion Information** Please sign and date completed Loan Agreement and return to:  
Sarah Spurgeon Gallery, Central Washington University, Department of Art,  
400 East University Way, Ellensburg, WA 98926-7564  
The Gallery Manager will sign and return your copy. Thank You.

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**Condition Report-To Be Completed by Gallery Staff**

**Date object(s) Received:** \_\_\_\_\_

**Received By:** \_\_\_\_\_

**Condition:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**Incoming Loan Agreement (page 2, side 2)**  
**CONDITIONS**

Sarah Spurgeon Gallery accepts possession of the object(s) listed on this Incoming Loan Agreement form, and any attachments, subject to the following conditions. This form is not valid unless signed by a qualified representative of Sarah Spurgeon Gallery:

**CARE AND PROTECTION**

Sarah Spurgeon Gallery will exercise the same care with respect to loaned objects as it would with comparable property of its own. In no event shall Sarah Spurgeon Gallery be liable for the destruction of damage or injury to the loaned object(s) caused by wear and tear, gradual deterioration, insects, vermin or inherent vice; repairing, restoration or retouching process; hostile or warlike action, insurrection, rebellion; nuclear reaction, or radioactive contamination, confiscation by order of any government.

The object(s) will be securely packed in accordance with professional gallery standards. The object(s) will be returned packed by experienced personnel in the same or similar materials as received unless otherwise authorized by the Lender.

**SHIPMENT AND INSURANCE**

Sarah Spurgeon Gallery cannot assume responsibility for any loss or damage that occurs during shipment when a lender hand-delivers object(s) or transports the object(s) in a personal vehicle. Insurance coverage is provided while artwork is on the premises of the Sarah Spurgeon Gallery or in the care of a shipping agent designated by Sarah Spurgeon Gallery. The object(s) shall be insured during the period of this loan for the value stated on the face of this agreement by Sarah Spurgeon Gallery under its "all-risk" policy subject to the following standard exclusions: wear and tear, gradual deterioration, insects, vermin or inherent vice; repairing, restoration or retouching process; hostile or warlike action, insurrection, rebellion; nuclear reaction, or radioactive contamination.

Insurance will be placed in the amount specified by the Lender herein which must reflect fair market value. If the Lender elects to maintain his own insurance coverage, then prior to shipping Sarah Spurgeon Gallery must be supplied with a certificate of insurance naming Sarah Spurgeon Gallery as an additional insured or waiving rights of subrogation. If the Lender fails to provide said certificate of insurance, this failure shall constitute a waiver of insurance by the Lender. Sarah Spurgeon Gallery shall not be responsible for any error or deficiency in information furnished by the Lender to the insurer or for any lapses in such coverage. If insurance is waived by the Lender, this waiver shall constitute the agreement of the Lender to release and hold harmless the Sarah Spurgeon Gallery and other participating institutions from any liability for damages to or loss of the loan property. The amount payable by insurance secured in accordance with this loan agreement is the sole recovery available to the Lender from the Sarah Spurgeon Gallery in the event of loss or damage.

**REPRODUCTION/CREDIT**

If any object is labeled for display, publicity, or publication, it will be credited as provided on the face of this contract. Sarah Spurgeon Gallery may display, reproduce and distribute the credit line in all media forms for purposes of the Exhibition. To the extent such rights are held by the Lender, the Lender grants to the Sarah Spurgeon Gallery (a) the right to display the objects, (b) the right to reproduce the object for publicity, publication and education purposes connected with this exhibition (in all media, and including digital use for the CWU/Sarah Spurgeon Gallery website). These rights shall be royalty-free and non-exclusive.

**CANCELLATION/RETURN/EXTENSION**

The loaned object(s) will remain in the Gallery's possession for the time specified on the face of the Loan Agreement, but may be withdrawn from the exhibition at any time by the Sarah Spurgeon Gallery.

It is the responsibility of the Lender or his agent to notify the Sarah Spurgeon Gallery promptly in writing if there is any change in ownership of the object(s) or if there is a change in the identity or address of the Lender. If the legal ownership of the object(s) should change during this period of the loan, prior to the return of the object(s), the owner will be required to establish his/her legal right to receive the object by proof satisfactory to the Sarah Spurgeon Gallery. Sarah Spurgeon Gallery does not process sales or charge commission. Any requests that the Gallery receives regarding the sale of loaned object(s) will be referred directly to the artist or the artist's representative. If the return address changes during the duration of the exhibition, the Lender (or new owner) will be required to pay any difference in the charges for the delivery of the object(s) or for storage, customs, packing and/or shipping charges incurred in connection with or caused by the sale or change in address.

If, the Sarah Spurgeon Gallery, after making reasonable efforts and through no fault of its own, is unable to return the loaned object(s) to the lender within thirty (30) days following the close of the loan period, the Sarah Spurgeon Gallery reserves the right to exercise a lower standard of care, and/or charge a storage fee. A registered letter to the Lender's last known address is sufficient notice of the Sarah Spurgeon Gallery's intention to return the object(s) in the agreement. The loaned object(s) shall be deemed to be donated to Central Washington University if no claim is made or action filed to recover the property after termination or expiration of the loan and the Sarah Spurgeon Gallery has given notice pursuant to RCW 63.26.040 and no assertion of title has been filed within ninety days from the date of the second published notice.

**Appendix C**

**State Administrative Accounting Manual (SAAM) Section 30.20.22**

<http://www.ofm.wa.gov/policy/SAAMvol1.pdf>

**Appendix D**

**Artistic Properties Record Card**

**Appendix E**

Central Washington University  
 Art Selection and Permanent Collection Committee  
 Agreement for the Displaying of Art Works on Campus  
 (For items purchased with University Funds)

University Department or Unit \_\_\_\_\_

Person making the request \_\_\_\_\_

Type of Art Work(s) to be purchased \_\_\_\_\_

Approximate cost or value \_\_\_\_\_ Funding \_\_\_\_\_

Description of the Art Work(s) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Size/dimensions \_\_\_\_\_ Condition \_\_\_\_\_

Exact location where the Art Work will be displayed \_\_\_\_\_

\_\_\_\_\_

Is the Art Work by a faculty/staff member or one of the CWU Alumni? \_\_\_\_\_

Attach a photograph of the Art Work(s).

The \_\_\_\_\_ department/unit agrees to assign a building monitor to keep track of the condition and whereabouts of the Art Work(s) and will provide the Art Selection and Permanent Collection Committee Chair with any change in location of the Art Work(s). In accordance with the Guidelines set forth in the Procedures Manual, the department/unit will take responsibility for insurance of the Art Work(s) and their proper hanging, maintenance and security. (Please see rules regarding murals.)

Signatory for Department/Unit \_\_\_\_\_ Date \_\_\_\_\_

Acceptance for described display of the above mentioned Art Work(s)

Art Selection and Permanent Collection Committee Chair \_\_\_\_\_  
 (representing the committee's decision)

Added to Insurance \_\_\_yes \_\_\_no

Copy sent to BS&C \_\_\_yes \_\_\_no