

**UCA Public Art Committee  
Collections Management Policy**  
Revisions Approved: April 2009

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## **I. Preamble and Mission Statement**

### Preamble

To serve the University of Central Arkansas and support its art collection, a policy that affirms the university's commitment to creating and sustaining a rich artistic environment is required. UCA has promoted the arts since 1907, when it created a department of art as one of its nine original academic departments. Since then, the university has had a significant impact on the visual and cultural heritage of Faulkner County and the state of Arkansas. In recognition of its centennial, the university created The Public Art Committee in 2007, which is charged with determining the acquisition, exhibition, storage, and conservation of works in The UCA Art Collection.

The Public Art Committee has created this Collections Management Policy to guide decisions regarding these works of art for the university community. The collection exists to enhance the educational mission of the university.

### Mission Statement

The University of Central Arkansas Collections Management Policy provides acquisition and acceptance procedures of works of art available to or in the possession of the university; it provides exhibition, conservation, and storage requirements for those art works in The UCA Art Collection. The Public Art Committee is charged by the university to create, publicize, and oversee enforcement of the policy and to utilize it in committee deliberations in order to assure that acquisitions and collections will serve the educational goals of the university. This policy, and gift policies adopted in 2007 by the UCA Foundation, Inc., conforms in purpose and intent to responsibly address management of art works in The UCA Art Collection as educational and financial resources of the university.

## **II. Public Disclosure**

The UCA Collections Management Policy is a public document maintained by the committee. UCA staff, faculty and students, and the general public may view the policy online at [www.uca.edu/cfac/CMP](http://www.uca.edu/cfac/CMP). Decisions regarding gifts, placement of art or collections, and revisions or amendments to the policy are a matter of public record in committee minutes that are available by electronic file with receipt by fax or email of a request for information (*See Appendix, Addendum C: Request Form: Collections Management Policy Information*).

Public art in the collection (*See Section V: Categories of Collection Objects*) can be seen throughout the campus environment: exterior works are available for viewing at any time; interior works of public art are available for viewing during standard office hours. Works of fine art reserved for periodic exhibition and interpretation are available for viewing while on exhibit, and on a limited basis to qualified researchers while in storage (*See Section VIII: Research Requests, Rights, and Reproductions.*). Collection objects remain in the assigned storage areas except for purposes of pre-approved research unless contracted for transport by The Public Art Committee to a named secure location for temporary exhibition (*See Appendix, Addendum M: Agreements for Transfer/Loan of Art Objects.*); or under the purview of a committee-approved professional to a named, alternative location for assessment and conservation (*See Section VII: Collection Care*).

### **III. Policy Code of Ethics**

University Public Art Committee members and the collection director are expected to adhere to transparent accountability while implementing the university's educational mission with The UCA Art Collection. In doing so, the committee and the collection director will not accept any work of art that violates clear title or transparent provenance, or is in potential conflict with the UNESCO Convention, NAGPRA or national protection acts, or the laws of the State of Arkansas (*See Appendix, Addendum F: Codes of Ethics, Laws, and Statutes*). No committee member, administrator, or collection director may use his or her position for personal financial gain or to benefit another on the committee or an individual associated with the university. No committee member, administrator, or director may use his or her position to allow use or transport of collections objects for private purposes. No university faculty or staff, or UCA Foundation, Inc., staff shall purchase objects for the collection from each other, or take advantage of privileged information to compete for collections, acquisitions, or donations. No committee, administrator, collection director, or UCA Foundation, Inc., staff, or university faculty or staff member may receive a tax benefit for a donation to The UCA Art Collection, nor offer formal written appraisals for objects that are under consideration for acquisition or donation (*See Appendix, Addendum D: Guidelines for Donation of Art Works; Addendum E: Gift Agreement, UCA Foundation, Inc.; and Addendum P: Appraisal and Conservation References*).

### **IV. Collecting Objectives, Process and Scope**

The UCA Art Collection is intended for educational purposes. Therefore, The Public Art Committee is charged with approval and acquisition or acceptance of objects that serve this purpose by committee decision or commission, and from recommendations by faculty through departments and deans of colleges, or the UCA Foundation, Inc., according to the provisions set forth in this policy.

#### Collecting Objectives

- Collect within bounds of the stated mission of The Public Art Committee.
- Collect within the categories outlined in the Collecting Plan formulated by The Public Art Committee (*See Appendix, Addendum G: Collecting Plan*).
- Collect actively and intentionally, making the collection plan and lists of recommended selections available to the university community, the public, and potential donors.
- Collect only what can be properly exhibited, conserved, secured, and stored.
- Collect only objects that are in suitable condition for research, exhibition and interpretation, and classroom use.

#### Collecting Process

The Public Art Committee maintains the university collecting plan and a master list of art works sought by the committee or recommended as described in the objectives above (*See Appendix, Addendum G: Collecting Plan.*). Objects are actively and intentionally collected by the committee with the understanding that no college or departmental line-item budget may be utilized to purchase or commission art work, with one exception: a percentage reserved in a construction or renovation project. Any acquisition is made, and all commissions are awarded contingent upon the availability of donated funds (to include grant awards or prizes). Any art work made available via donation is subject to the gift procedures within this document (*See Appendix, Addendum D: UCA Guidelines*

*for Donation of Art Works.*). Potential donors are made aware of collecting priorities and processes (*See Section VI: Acquisition, Accessioning and Loans.*). The committee does not accept donations of objects for long-term or permanent loan.

#### Collecting Scope and Compliance

The Public Art Committee collects excellent examples of art work in all media by significant artists, and art works via reputable museums or art institutions, to include: ceramic, computer-generated/graphic, digital, drawing, mixed-media, multi-media, installation, painting/aqueous media, photography, printmaking and sculpture (*See Appendix, Addendum G: Collecting Plan.*).

The Public Art Committee is responsible for identifying the Collecting Scope, monitoring compliance with the intent of the scope statement in the Collecting Plan and acquisitions, and providing information about collecting goals and objectives to the public and potential donors.

### **V. Categories of Collection Objects**

The UCA Art Collection is intended for educational purposes: to encourage scholarly research, to enhance self-directed learning and teaching through exhibition and interpretation, and to create and sustain a rich artistic campus environment. Therefore, on behalf of the university, The Public Art Committee will collect for and coordinate the uses of art objects within two distinct collections:

#### Fine Art Collection

These original art works are the best and most valuable examples (*See Appendix, Addendum B: Designations for Original Works of Art*). They include individual art works that are exhibited periodically and temporarily, and public art installations or environments that are purchased at the request and with the approval of, or commissioned by, The Public Art Committee for ongoing exhibition in interior and exterior spaces on the university campus. These works of fine art are preserved and maintained for scholarly research, exhibition, and interpretation. They are accessioned into The UCA Art Collection utilizing the committee's recommended information data entry and numbering procedure and conserved with optimum conditions to facilitate their use in perpetuity. The committee does not accept fine art for exhibition by long-term or permanent loan.

#### Education Collection

These works of art are utilized in the classroom as visual aids. They are loaned on a short-term basis for purposes of observation, analysis, demonstration, historical reference, social and cultural contextualization, and so forth. They are cataloged into The UCA Art Collection; however, these objects are subject to wear in uncontrolled environments and the vagaries of time, and are not conserved for use in perpetuity. The university does not accept visual aids for long-term or permanent loan.

### **VI. Acquisition, Accessioning, and Loans**

The Public Art Committee determines the contents of The UCA Art Collection. It is charged with review of submissions and suggestions, decision-making, and statement of parameters within which acquisition or acceptance of art objects for the Fine Art Collection or Education Collection may be completed. Recommendations for acquisition

occur by committee decision or specific commission according to the collecting scope and plan provided in this policy, and recommendations from The UCA Foundation, Inc., and faculty through departments and deans of colleges.

The committee makes final determinations at regularly-scheduled quarterly meetings (February, April, September, and November). The Public Art Committee chair must receive submission requests with accompanying information two weeks prior to a regularly scheduled meeting for it to be placed on the agenda and receive consideration.

Any donation of object(s) intended for public exhibition in an exterior location, or a public space such as an entry/foyer or lobby/reception area, or designated hallway, must be submitted to and approved by The Public Art Committee prior to acquisition. Matters for jurisdiction and decisions regarding placement are informed by the "Public Spaces Facilities Guide" cooperatively compiled by The Public Art Committee, Building Administrators, and the UCA Physical Plant. The committee exercises a Right of Refusal of any gift intended for public spaces, including works commissioned for gift/donor purposes that have not been previously reviewed and approved by The Public Art Committee according to the guidelines in this policy.

#### Transfer of Objects and Loans

For the purposes of this policy, four kinds of transfers or loans of objects are recognized for the university collection. First is the loan from the Fine Art Collection of objects for temporary exhibition and interpretation. Second is the temporary incoming loan of art work for public spaces. Third is the temporary loan of Education Collection objects to faculty for classroom demonstrations or teaching purposes. The fourth example of temporary transfer of collection objects is the placement of such objects with a committee-approved professional for conservation assessment and treatment (See *Appendix, Addendum P: Appraisal and Conservation References*). Loans/transfers require completion and cosigning of a loan document (See *Appendix, Addendum M: Agreements for Transfer/Loan of Art Objects*). All loans and contracts are initiated and authorized by the Public Art Committee and coordinated by the committee or its designee.

### **VII. Collection Care**

#### Placement and Management of the Collections

The Public Art Committee works with the university administration and Physical Plant department to provide optimum storage and exhibition environments for items in The UCA Art Collection. It assigns storage locations, exhibition locations and restrictions, and public art display locations and conditions for art works in The UCA Art Collection. It designates the mode of collection data entry, and maintains the archival file of collection content information such as donor papers, provenance history, commission proposals and awards, and so forth. The Public Art Committee works with the university administration and the UCA Foundation, Inc., to advocate for professional management of the collection, to include strategic planning for facilities and funding that will insure museum-standard care over time so that the collection may meet the educational goals of the university.

## Inventory Procedures

The Public Art Committee coordinates the biennial inventory of the collection objects within its care. The biennial inventory of the collection confirms and reconciles records with the actual objects for 1) display or storage locations, 2) physical condition, 3) identifying markings, and 4) functional category. Revisions to objects lists are forwarded to The Public Art Committee with an annotated summary explanation of changes for the master file.

## Data Maintenance

The Public Art Committee, or its designee, coordinates collection recordkeeping.

First is the online data entry system selected by the committee to create and maintain an electronic folder for each grouped collection and an electronic file for each object to include: object information, current location, functional category and history (See *Section V: Categories of Collection Objects.*) such as date, place, and purpose of relocation. Access to the online database is limited: the committee selects the UCA faculty and staff who are approved to enter information online.

Second is a printed hard copy based on forms included in this management policy (See *Appendix, Addendum J: Inventory Form, and Addendum N: Object Form*). Information gathered via policy forms is entered into an Excel database that can easily print reports for the committee and approved researcher use, and be reprinted when additions to the electronic file or the collection have been made to insure currency of documentation. The Public Art Committee reviews and recruits faculty, staff, and students to assist with record-keeping (See *Appendix, Addendum N: Collections Management Internship Contract.*).

## Care of Specified Collections

The Public Art Committee is responsible for all facets of collection care. This includes responsibility for the physical condition of the objects in storage, while in transit, during exhibition, or in the classroom. It appoints sub-committees to research and recommend strategic plans for collection care. Continued development of The UCA Art Collection depends on the ability to provide stable and secure storage and exhibition conditions.

Conservation — objects will be stabilized prior to storage, use, or display in sufficiently strong containers with reasonably archival packing materials; containers should be labeled with contents: the collection name, acceptance/accession number and title of each object

Storage — objects will be stored in secure climate- and light-controlled areas, on stable and adequate shelving; relative humidity should not exceed or fall from 50%, and the temperature range should be 68° to 74° with no fluctuations exceeding 10% or 10 degrees above or below that range in a single 24-hour period. Fluorescent lighting tubes will be covered with UV-blocking sleeves; lights should remain off when the storage area and objects are not in use.

Education Collection: Classroom Use — objects will be securely packed and carefully transported, be placed in a stable area for classroom use, and examined for damage upon return with unusable or unsafe examples disposed of after noting that decision on the object's inventory sheet, and entering the date of disposal in the Excel database file.

Display or Exhibition — these objects will be securely packed and carefully transported, and securely displayed (placed under secure pedestal vitrines or hanging systems); objects will be illuminated at levels appropriate for the medium, without fluorescent lights; relative humidity should not exceed or fall from 50%, and the temperature range should be 68° to 74° with no fluctuations exceeding 10% or 10 degrees above or below that range in a single 24-hour period.

#### Object Assessment and Conservation

The Public Art Committee maintains a file of recommended art conservators who may be contacted for object assessment. The committee is responsible for coordinating object assessment and conservation, including the secure transport and treatment of objects in the collection. Professional assessment is the norm; professional restoration is considered a last resort (*See Addendum P: Appraisal and Conservation References.*).

Insurance: The Public Art Committee works with the university administration to procure insurance coverage for selected collection objects. Requests for coverage may be initiated by committee members, and faculty through their departments and deans.

### **VIII. Research Requests, Rights, and Reproductions**

#### Research Requests

Public art objects are available for viewing throughout the campus environment: exterior works are available for viewing at any time; interior works of public art are available for viewing during normal working and office hours. Works in the Fine Art Collection reserved for periodic exhibition and interpretation are available for viewing while on exhibit, and on a limited basis to qualified researchers: those who are working towards an academic degree, a publication, an exhibition, or similar scholarly pursuit. Qualified researchers notify The Public Art Committee in writing of their scholarly intent, the object(s) of interest, and a timetable for completion of research. Student researchers provide the same information as well as the name and contact information of their supervising professor(s) by the same process (*See Addendum L: Research and Reproductions Request Form.*). A minimum two-week notice is required prior to requested access. Availability of the requested items and oversight staff determines the level and timing of stored collection access. The committee, or its designee, outlines and informs the researcher of parameters of accommodation, including the right to reproduce any image(s) from the collection. The researcher provides a copy of the completed research to the director of The Public Art Committee for collection files.

#### Rights and Reproductions

Image reproduction of university collection objects is restricted to one-time educational or research purposes that are approved on a case-by-case basis by The Public Art Committee or its designee and limited to non-commercial print publication(s) and secured-site electronic dissemination without specific written permission per project given by the committee (*See Appendix, Addendum L: Research and Reproductions Request Form.*). The committee, or its designee, reviews and coordinates scholarly-based requests for use and reproduction of collection images for research as well as requests of images for commemoration, fund-raising, or publicity purposes according to conventional legal practices.

## **IX. Disposition and De-accessioning**

Education Collection objects accepted and catalogued into The UCA Art Collection may be disposed of after written notation of the decision is completed on the object form, the Excel file, and the online database. Fine Art Collection objects accessioned into The UCA Art Collection for exhibition, interpretation and scholarly research may be de-accessioned only after formal committee notification, action and evidence of due diligence, and committee approval by a majority vote (*See Appendix, Addendum I: Acceptance and Accession/De-accession Form.*). The Public Art Committee requires due diligence in the pursuit of alternative options to disposal, to include: a transfer or donation of the object to another museum or non-profit entity, sale of the object to benefit acquisitions, or return to the original owner.

Works of public art that have been acquired or commissioned by The Public Art Committee are de-accessioned only after due diligence for preservation is exercised and reported to the full committee, which must approve the de-accessioning by a majority vote.

## **X. Implementation, Compliance, and Amendment**

### Implementation

The Public Art Committee periodically gives notice of the existence of this policy and addenda in print and web formats, and supplies copies of the policy to university-related entities such as the UCA Foundation, Inc., and departmental and college administrators. It is responsible for implementation of the policy which is dependent upon committee advocacy for facility and funding provisions by the UCA administration and Board of Trustees.

### Compliance

The Public Art Committee, or its designee, monitors the storage, exhibition, and use of objects. The Public Art Committee maintains communication with university faculty and staff to encourage compliance, a cooperative exercise conducted in a collegial manner that improves the probability of continued donations of works of art to The UCA Art Collection.

### Amendment

Amendments to this collections management policy are recommended by members of committee to the full committee for consideration. Amendments are presented and voted on at concurrent meetings, with the amendment(s) made available in written form to all members of the committee prior to calling for the vote. Recommendations for amendments for discussion and potential action are initiated by the chair or forwarded to same by committee members of their own volition at least one week prior to placement on the regular meeting agenda for consideration.

## XI. Definitions

**Acquisition/Acceptance** is the formal catalog process used for the addition of an object to a specified collection by means of purchase, gift, bequest, exchange or other transactions by which title passes from the UCA Foundation, Inc., or the approved donor (*See Section V: Categories of Collection Objects*), to the university.

**Acquired/Accepted Object** is an item that has been or is in the process of being cataloged into a specified collection. Within this policy, an acquired or accepted object will be understood to be a work of fine or decorative art assigned to a specified collection, one utilized by students and faculty in a classroom environment for teaching purposes only, or a work of public art that is loaned or donated to the university for display in public spaces semi-permanently. These objects may be transferred or removed from a specified collection without formal de-accessioning processes.

**Accessioning** is the formal process used to formally identify, record, and label an item as a permanent (exhibition or research) collection object in a specified collection. Accessioning is a permanent designation requiring a formal process for reversal or "de-accessioning."

**Accessioned Object** is an item that has been or is in the process of being accessioned into a specified collection (Fine Art Collection). Within this policy, a collection object will be understood to be a work of art (*See Appendix, Addendum B: Designations for Original Works of Art*). Accessioned objects are maintained and conserved in perpetuity, and are subject to a formal de-accessioned process before removal from a collection for dispersal or disposition.

**De-accessioning** is the formal process by which an object is removed from a permanent collection. For the purposes of this policy, that process requires committee notification from the collection director of the need to de-accession, identification of the mode of dispersal or disposition, and committee approval for that act. Records of de-accessioned objects remain with the collection director, along with documentation of its dispersal such as date, reason for de-accessioning, and mode (*See Appendix, Addendum K: Acceptance and Accession/De-accession Form*).

**Disposal** is the method by which a de-accessioned object is sold, traded, transferred to another collection or physical inventory, or otherwise disposed of.

**Loan** is an agreement for transfer of property for a designated period of time. For the purposes of this policy, loan contracts are created and coordinated by The Public Art Committee. All loan contracts require the purpose and specified dates of, and the list of items transferred in, the contract with original signatures and dates of the participating parties (*See Appendix, Addendum M: Agreement for Transfer/Loan of University Art Objects*).

## **XII. Appendix**

Addendum A:	Description of The UCA Art Collection
Addendum B:	Designations for Original Works of Art
Addendum C:	Collections Management Policy Information Request Form
Addendum D:	UCA Guidelines for Donation of Art Works
Addendum E:	Gift Agreement, UCA Foundation, Inc.
Addendum F:	Codes of Ethics, Laws, and Statutes
Addendum G:	Collecting Plan
Addendum H:	Acquisition Proposal Form
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Addendum N:	Collections Management Internship Contract
Addendum O:	Condition Report Forms
Addendum P:	Appraisal and Conservation Reference

## **Addendum A**

### **Description of The UCA Art Collection**

The UCA Art Collection consists of original works of art in all media for exhibition and classroom use, as well as groups of objects in designated collections, such as:

The Dorris Curtis Painting Collection: approximately 80 watercolor, acrylic, and oil paintings by the donor

The Curtis African Art Collection: approximately 70 wooden relics and small sculptures

The Gene Hatfield Art Collection: oil, acrylic, and watercolor paintings with some mixed media assemblages: 175 by Hatfield himself, 69 by Arkansas artists

The Freund Collection: approximately 25 drawings, 4 mural cartoons, and 6 paintings by Louis and Elsie Freund

The Public Art Collection: 6 pieces of outdoor sculpture including known artists and generic multiple-cast bronzes

The Riddick pre-Columbian/West Mexican Collection: approximately 340 ceramic objects (figures, masks, and vessels)

## **Addendum B**

### **Designations for Original Works of Art**

The UCA Collections Management Policy defines an original work of art as one that is:

- Created by an artist who is professionally recognized by one or more of the following methods: reputable commercial gallery representation; critical art journal or major newspaper reportage; active exhibition record; art historical significance, and so forth;
- Unique to a single originator, or to a partnership or group creating in a recognized format, genre or art historical era/approach; and
- One or more of a series created by a multiple process in a limited edition. Each multiple is signed, dated, and numbered by the artist or the artist's designee. An edition is considered limited when total prints do not exceed: 200 prints/photography, 300 prints/press prints, 300 prints/digital, 50 casts/bronze, aluminum, resin, ceramic, or fiberglass.

**Addendum C**

**Collections Management Policy Information Request Form**

Inquiries regarding works of art, donations or purchases, or the university collections management policies are received by The Public Art Committee and will be processed with reasonable diligence. To file an inquiry, please complete this form and fax it to: 501.450.3696.

Request Date \_\_\_\_\_

Date Rcvd \_\_\_\_\_  
(Office Use Only)

I write to request information regarding:

\_\_\_\_\_ the university collections management policy

\_\_\_\_\_ the Public Art Committee

\_\_\_\_\_ a work of public art on the university campus

\_\_\_\_\_ a work of public art available for donation or purchase

\_\_\_\_\_ a work of fine or decorative art available for donation or purchase

\_\_\_\_\_ a work of fine or decorative art that is currently in a specific collection

\_\_\_\_\_ a work of fine or decorative art currently being considered for a collection

\_\_\_\_\_ a work of fine or decorative art that is available for direct donation to university faculty or staff, or a university department or entity

Write the details of your inquiry below. If more space is necessary to complete your request, please fax a second sheet identified with your name.

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Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Telephone(s): \_\_\_\_\_ Best Contact Time: \_\_\_\_\_

Email: \_\_\_\_\_

## **Addendum D**

### **UCA Guidelines for Donation of Art Works**

#### Introduction

The UCA Art Collection exists to enhance the educational mission of the university. The Public Art Committee is charged by the University to make recommendations regarding the acquisition, placement, and maintenance of the collection on campus. At no time may a university committee, collection director, or UCA Foundation, Inc., staff, or university faculty or staff member offer formal written appraisals for objects that are under consideration for acquisition or donation. The donor, or donor organization (such as the UCA Foundation, Inc.), maintains fiduciary responsibility for any work of art until The Public Art Committee formally accepts the object, at which time the work of art becomes University property, is inventoried, and becomes the responsibility of the University. The University Collections Management Policy and gift policies adopted in 2007 by the UCA Foundation, Inc., conform in purpose and intent to responsibly address management of art works as educational and financial resources of the university.

#### **ALL GIFTS OF ART: NOTICE GIVEN**

All reasonable care and available resources will be dedicated to securely exhibiting and caring for gifts of art work; however, individual works are not assigned a specific rider for insurance purposes (with the exception of public art) and are not covered under standard building and contents damages provided by the Risk Management Division of the Arkansas Insurance Department. Neither the University nor the UCA Foundation is responsible for damage to, or theft of, donated works of art.

#### Procedure:

- UCA Foundation staff review "Works of Art" packet with donor.
- The Foundation prepares a draft "Deed of Gift" for the donor, attaching one copy of the purchase title, a statement of fair market value\*, a brief summary of ownership history (provenance), and a photograph of the object.
- The executive committee of The Public Art Committee reviews the "Deed of Gift" to determine alignment of the gift with collection goals and objectives, and to establish a reasonable financial commitment to provide for gift maintenance.
- UCA Foundation informs donor in writing of Committee decisions and recommendations.
- If necessary, the Foundation will prepare, and the donor will co-sign, an addendum to the Deed of Gift that identifies the donation amount to be applied to gift preparation and/or maintenance.
- UCA Foundation provides a Letter of Acceptance to the donor and the Public Art Committee.

*\*Gift with fair market values of more than \$5,000 must be accompanied by an appraisal determined by a qualified independent appraiser, as required by the IRS. Gifts of \$5,000 and less must have one of the following:*

- *An appraisal determined by a qualified independent appraiser.*
- *A bill of sale (sales tax excluded).*
- *An invoice and a copy of the check or personal credit card statement showing payment (sales tax excluded).*

- *A statement of value determined by a qualified expert on the faculty or staff of the institution, excluding those at the institution whose fund-raising totals are directly affected by the gift.*
- *A statement provided by the university for a charity auction, identifying the purchaser's winning auction bid.*

#### Conditions for Acceptance: Gift Will Meet One of Two Purposes

##### Gifts of Art Work for Educational Purposes

The University of Central Arkansas and the UCA Foundation, Inc., accept gifts of fine and public art work for educational purposes, to include: exhibition and interpretation, and classroom use. In order to efficiently manage, utilize, and preserve such works of art, the University and the UCA Foundation accept unrestricted gifts. The Public Art Committee determines the conditions under which unrestricted gifts are accepted for educational purposes. Before any gift may be accepted into The UCA Art Collection, it must:

- be submitted to, and its pertinent information reviewed by, The Public Art Committee prior to purchase, donation, or delivery;
- have adequate documentation to prove clear title and transparent provenance: works of art in potential conflict with the UNESCO Convention, NAGPRA, or national protection acts may not be considered for acceptance (*See Appendix, Addendum F: Codes of Ethics.*);
- be an original work of art or an object significant to the educational goals and objectives of the collection according to its quality and function (*See Appendix, Addendum B: Designation of Original Works.*);
- be of sufficient condition to withstand study, exhibit and interpretation, storage, and/or classroom use; and
- be accompanied by sufficient assets necessary to, and available for, its acceptance, maintenance, exhibition, storage, and conservation.

##### Gifts of Art Work to Benefit the University Mission

The University of Central Arkansas and the UCA Foundation, Inc., accept gifts of fine and decorative art work to benefit educational programs through immediate sale or distribution of such gifts for monetary gain, or by exchange to accommodate an acquisition of other art work. In order to facilitate transference of title and advantageous management, the University and the UCA Foundation accept unrestricted gifts for sale or distribution, that:

- are original works of art (*See Appendix, Addendum B: Designation of Original Works.*),
- have adequate documentation to prove clear title and transparent provenance: works of art in potential conflict with the UNESCO Convention, NAGPRA, or national protection acts may not be considered for acceptance (*See Appendix, Addendum F: Codes of Ethics.*), and
- are of sufficient quality and provenance to secure a meaningful return on the management of the gift and sale: base of \$1,000 per object profit.

## **Addendum E**

### **Gift Agreement, UCA Foundation, Inc.**

[NAME OF DONOR] (hereinafter referred to as the Donor), sole and absolute owner of these materials, does hereby transfer, give, grant, and assign to University of Central Arkansas Foundation, Inc. (hereinafter referred to as the Foundation) and its successors and assigns the materials described as follows:

[DESCRIPTION OF MATERIALS]

The Foundation accepts the materials described above under the terms of this agreement. These materials have been identified as having met the goals of the Guidelines for Donations of Art Works.

**Copyright** (Donor will initial the appropriate statement and cross out the other.)  
Donor retains all copyrights he/she holds in the materials.  
Donor transfers all copyrights he/she holds in the materials to the Foundation.

**Transfer of Materials to the Foundation**

The materials will be physically conveyed to the Foundation by means mutually satisfactory to the Donor and the Foundation.

**Materials Not Retained by the Foundation** (Donor will initial the appropriate statement and cross out the other.)

Any materials that the Foundation determines to be inappropriate for retention in the collection will be disposed of in accordance with standard Foundation procedures. Any materials that the Foundation determines to be inappropriate for retention in the collection will be returned to the Donor.

**Processing, Cataloging, Displaying and Research Access**

The Foundation will designate to the Public Art Committee to arrange, describe, catalog, display, preserve, and provide access to these materials in accordance with standard Foundation and archival procedures. The materials will be open for research in accordance with the regulations and procedures of the Foundation for unrestricted collections.

**Additions**

The terms of this agreement will cover all future transfer of materials by the Donor unless a specific addendum accompanies a particular transfer of materials.

\_\_\_\_\_  
(Donor's signature) (date)

University of Central Arkansas Foundation

\_\_\_\_\_  
President (date)

## **Addendum F**

### **Codes of Ethics, Laws, and Statutes**

#### UNESCO Convention

*The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property*: framework for national to alleviate abuses in the international trade of cultural property from the illegal removal of national art treasures from their countries of origin.

The State Department referred the Convention to the U.S. Senate to create legislation that established internal methods of enforcement: provisions were signed into law in 1956). The law applies primarily to institutions controlled by the Federal Government; however, it creates a standard for private and local institutions that are ethically called upon to develop their own codes of ethics in the spirit of this provision (endorsed in 1973 by AAM, CAA, AIA, ICOM, AAMD, AAA). ICOM has since formed the Restitution in Case of Illicit Appropriation Committee to strengthen and specify processes for enforcing the UNESCO Convention.

#### NAGPRA

*The Native American Graves Protection and Repatriation Act*: framework for designating the disposition of Native American human remains and the use and disposition of Native American cultural materials.

#### NATIONAL PROTECTION ACTS

Antiquities Act of 1906/Archaeological Resources Protection Act of 1979  
National Historic Preservation Act of 1966  
The Lacey Act/CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora)

#### ARKANSAS STATE LAW

The UCA Collection Management Policy recognizes and is compelled by Arkansas State Law to obtain clear title to all gifts/donations of art, investigate and reject donations of art works of uncertain provenance, reject sales of art works by university personnel to the university, and prohibit use of state funds or departmental line-item budgets to build art collections, with the exception of permanent structures of public art that are commissioned as part of the built environment.

Also recognized for the purposes of this policy is the "Abandoned Loan" legislation passed by the Arkansas Legislature in 2004. The law empowers university collection managers to take possession of abandoned objects once due diligence is dedicated to an unsuccessful effort in identifying and contacting the former owner(s)/donor(s) or their families.

## **Addendum G**

### **Collecting Plan**

The UCA Art Collection is intended for educational purposes: to encourage scholarly research, to enhance self-directed learning and teaching through exhibition and interpretation, and to create and sustain a rich artistic campus environment. Therefore, on behalf of the university, The Public Art Committee will collect and preserve objects according to the following parameters for the Fine Art and Education Collections.

The Public Art Committee collects excellent examples of art work in all media by reputable artists who are recognized for:

- making significant contributions to their field over time;
- attaining professional recognition in national or international media or art organizations (CAA, AAMD, NEA, and so forth) for creating one or more significant bodies of work;
- developing innovations, or being an acknowledged expert, in a chosen media, technique, or way of working;
- being selected for competitive exhibitions, permanent collections, or solo shows by major museums and institutions.

The Public Art Committee also collects excellent examples of objects from reputable museums and institutions of higher learning that make collections or portions of collections ethically available by donation or for purchase by similar institutions.

The committee collects works in all media by such artists and institutions to include:

- art historical examples of media, content, movements, or eras of production;
- ceramic,
- computer-generated/graphic,
- digital, drawing,
- mixed-media,
- multi-media,
- installation,
- painting/aqueous media,
- photography,
- printmaking and
- sculpture.

**Addendum H**

**Acquisition Proposal Form**

I/we recommend acquisition of the following objects for The UCA Art Collection. NOTE: Recommendations must be received two weeks prior to a regularly-scheduled meeting of The Public Art Committee to be placed on the agenda for consideration.

Time frame of availability: \_\_\_\_\_

The object is available through (select one):

Donation (source/name): \_\_\_\_\_

\_\_\_\_\_

Purchase (source): \_\_\_\_\_

\_\_\_\_\_

Purchase Funds provided by: \_\_\_\_\_

\_\_\_\_\_

Proof/documentation of value (attach copies): \_\_\_\_\_

\_\_\_\_\_

Description of object(s): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Acquisition objective (circle one):    sale                    exhibit                    classroom use

\_\_\_\_\_

**Signatures**

Receiver of Recommendation: Dr. Gayle Seymour, Chair, The Public Art Committee

SIGNED:: \_\_\_\_\_ Date: \_\_\_\_\_

Recommending Entity: \_\_\_\_\_

Entity Representative: \_\_\_\_\_

SIGNED:: \_\_\_\_\_ Date: \_\_\_\_\_

**Addendum I**

**Acceptance/Accession and De-accession Form**

**Object Proposal Date:** \_\_\_\_\_ **Approval Date:** \_\_\_\_\_  
(Assigned by The Public Art Committee)

Proposal Name: \_\_\_\_\_ Title: \_\_\_\_\_

Department/Organization: \_\_\_\_\_

Object Description: \_\_\_\_\_  
\_\_\_\_\_

Source of Acquisition or Donation: \_\_\_\_\_  
\_\_\_\_\_

Function of Object: (circle one) exhibition/interpretation/research classroom use

Level of Financial Support for Care and Maintenance of Object: \_\_\_\_\_

Estimated Date of Object(s) Transfer: \_\_\_\_\_

Estimated Date for Object *Acceptance Accession* into The UCA Art Collection: \_\_\_\_\_  
(circle one)

**De-accession Request Date:** \_\_\_\_\_ **Approval Date:** \_\_\_\_\_  
(Assigned by The Public Art Committee)

Justification for De-accession: \_\_\_\_\_  
\_\_\_\_\_

Indication of Due Diligence: object will be offered to (identify priority of options):

\_\_\_ a museum or a non-profit entity \_\_\_ sale to benefit UCA art acquisitions

\_\_\_ the original owner \_\_\_ disposal

**Signatures**

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: \_\_\_\_\_

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: \_\_\_\_\_

(Chair, The Public Art Committee, or Designee)



## Addendum K

### Object Form

#### Object Information

Current Location: \_\_\_\_\_  
\_\_\_\_\_

Collection/Owner: \_\_\_\_\_  
\_\_\_\_\_

Artist/Maker: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date of Work: \_\_\_\_\_

Size: \_\_\_\_\_

Image  
(any size: can be a thumbnail)

Identifying Markings (w/location): \_\_\_\_\_

Description/Materials: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Conservation Information/Needs: \_\_\_\_\_  
\_\_\_\_\_

Special Handling Instructions/Mounting: \_\_\_\_\_  
\_\_\_\_\_

Special Shipping Instructions/Requirements: \_\_\_\_\_  
\_\_\_\_\_

Current or Most Recent Use: (circle one)

Exhibition—Write Date/Place: \_\_\_\_\_

Research—Write Name/Affiliation of Scholar: \_\_\_\_\_

Classroom—Write Department/Class: \_\_\_\_\_

Public Art—Write Location/Date of Placement: \_\_\_\_\_

## Addendum L

### Research and Reproductions Request Form

Complete this form and turn it into the chair of The Public Art Committee. The chair will forward the request to The Public Art Committee for final approval. A minimum two-week notice prior to access is required.

Date of Request \_\_\_\_\_

#### Researcher Information

Name \_\_\_\_\_ Professional Association \_\_\_\_\_

Telephone(s) \_\_\_\_\_ Email \_\_\_\_\_

If a student: Supervising Professor Name \_\_\_\_\_

Major/Emphasis \_\_\_\_\_ Classification \_\_\_\_\_

#### Objects of Interest

Name of Collection (if applicable) \_\_\_\_\_

Objects of Interest (*Attach an additional sheet if space is insufficient.*) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Referral/Source of information regarding collection objects \_\_\_\_\_

\_\_\_\_\_

**Projected Timeline:** Estimate the breadth or time required for your research, and outline the dates, days, and best times of day for access to the collection(s).

**Research Project:** Summarize the research topic, the research goals, and describe how the objects in this collection are necessary to those goals. Use an additional sheet of paper if necessary, and attach it to this form. **NOTICE:** The researcher will provide the collection director with a copy of the final research product in its entirety.

**Request for Reproductions:** Supply the list objects by accession or inventory number in order of priority of need to The Public Art Committee with four weeks prior notice of image deadline. Up to 10 electronic-file images are provided to UCA student and faculty researchers free of charge from existing databases; off-campus requests accrue a charge of \$2.00 per requested image, provided on cd. Requests for new photography of specific objects are made in writing/by email four weeks prior to the image deadline and must include the itemized list described above. Image reproduction of university collection objects is restricted to one-time educational or research purposes that are approved on a case-by-case basis by the committee and limited to non-commercial print publication(s) and secured-site electronic dissemination without specific written permission per project given by the committee.

**Addendum M**

**UCA Art Collection Intra-University Transfer/Loan Agreement**

This agreement is made this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_

between The Public Art Committee at the University of Central Arkansas, Conway, and:

\_\_\_\_\_  
(Receiving Entity: UCA department, organization, business)

to TRANSFER/LOAN the objects listed below for the purpose(s) of \_\_\_\_\_

\_\_\_\_\_  
to: \_\_\_\_\_  
(location description, physical address)

The TRANSFER/LOAN is effective from the \_\_\_\_\_ day of \_\_\_\_\_,  
\_\_\_\_\_, to the \_\_\_\_\_ day of \_\_\_\_\_,

Receiving Entity Information:

Name: \_\_\_\_\_ or designee: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

Transporting Entity Information:

Name: \_\_\_\_\_ or designee: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

**LIST OF WORKS:** Complete and attach a separate sheet with accession or inventory number, title, medium, date, dimensions, and value per object. NOTE: Designate dimensions in H" x W" x D". Dimensions denote framed/mounted work. Specify weight, if applicable

**SIGNATURES**

Both parties declare authority to complete the agreement, and affirm all information is correct.

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Transporter Name: \_\_\_\_\_ Title: \_\_\_\_\_

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Receiver Name: \_\_\_\_\_ Title: \_\_\_\_\_

**Addendum M (cont.)**

**UCA Public Art Committee Incoming Short Term Loan Agreement**

This agreement is made this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_

between The Public Art Committee representative \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_ and:

Lender: \_\_\_\_\_

Mail Address: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

for the loan of the objects listed below for the designated time period: the \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_, to the \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.

**Installation:** All art work must be suitably framed and/or ready for installation in a public environment. **Liability:** All reasonable care will be given to objects in the custody of The Public Art Committee. Neither the committee nor the University of Central Arkansas is responsible for any loss or damage of art work during installation, exhibition, or return.

Incoming packing and transportation will be provided and coordinated by: LENDER RECEIVER

Outgoing packing and transportation will be provided and coordinated by: LENDER RECEIVER

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LIST OF WORKS (title, medium, date, dimensions, value): Complete and attach separate sheet if necessary. Designate dimensions in H x W x D. Specify if dimensions are of image only or for framed work. Specify weight, if applicable.

---

**SIGNATURES**

Both parties declare full authority to make this loan, affirm that the information listed above is correct, and agree that conditions of this agreement are mutually acceptable.

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: \_\_\_\_\_  
(Artist, Lender or Authorized Agent)

SIGNED: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: \_\_\_\_\_  
(Public Art Committee Representative)

**Addendum N**

**Collections Management Internship Contract**

Reference Number: \_\_\_\_\_

Intern Copy

Date: \_\_\_\_\_

Be it known by these present, on this the \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_\_, The Public Art Committee enters into an unpaid volunteer internship agreement with \_\_\_\_\_ to provide \_\_\_\_\_ collections management assistance related to The UCA Art Collection.

The term of service is designated for the \_\_\_\_\_ semester, 20\_\_\_\_\_ for \_\_\_\_\_ thirty (30) hours of work towards the project requirements listed below.

Satisfactory completion of the internship entitles the student to list the chair of The Public Art Committee as a reference on internship, graduate school, or employment applications.

Intern Information:

major: \_\_\_\_\_ classification (circle one): Fresh Soph Jr Snr

mailing address \_\_\_\_\_

telephone(s) \_\_\_\_\_ email(s) \_\_\_\_\_

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**INTERNSHIP GUIDELINES**

Become familiar with the UCA Collections Management Policy. Locate permanent collection objects and follow inventory procedures: complete Condition Report forms, Inventory and Object forms, and photograph objects that have not yet been documented.

Perform data entry: 1) enter object information into an Excel database (copy will be provided to The Public Art Committee); 2) enter object information and upload photographs/slide scans into the Collectors System online database.

Assist with the transfer of identified objects; assist with the de-accession/disposal of objects.

---

**Signatures**

\_\_\_\_\_  
Signature of Student Intern

Date: \_\_\_\_\_

\_\_\_\_\_  
Signature of Representative, The Public Art Committee

Date: \_\_\_\_\_

## Addendum O

### Condition Report Form Summary Sheet and Analysis Chart Paintings/Drawings/Prints

Date: \_\_\_\_\_

Specified Collection: \_\_\_\_\_

Title: \_\_\_\_\_

Artist: \_\_\_\_\_ Date of Creation: \_\_\_\_\_

Medium: \_\_\_\_\_

Stretcher/panel Size: H \_\_\_\_\_ W \_\_\_\_\_ in.

Sheet Size: H \_\_\_\_\_ W \_\_\_\_\_ in.

Image Size: H \_\_\_\_\_ W \_\_\_\_\_ in.

Frame/mat Size: H \_\_\_\_\_ W \_\_\_\_\_ in.

Sig./Date (where): \_\_\_\_\_

Marks/Labels (where): \_\_\_\_\_

Conservation Priority: 1    2    3    4    5

Curatorial Priority: 1    2    3    4    5

Priority Key
<p style="text-align: center;">Conservation Priority</p> <p>1 = object in jeopardy                      2 = not exhibit worthy as is                      3 = needs minor repair/cleaning                      4 = needs further evaluation                      5 = needs no work</p>
<p style="text-align: center;">Curatorial Priority</p> <p>1 = needed for exhibit or loan                      2 = needed in future for same                      3 = may be needed for exhibit eventually                      4 = minimal use                      5 = potential de-accession</p>

Is further work needed?     Yes     No

Describe:     new mat     new frame     repair frame     other (itemize)

Is professional attention indicated?     Yes     No

#### Conservation Record

DATE	CONSERVATOR	TREATMENT GIVEN

DESCRIPTION	DEFECTS	REMARKS
FRAME		
Framed	Broken	
Backed	Disjoins	
Glass	Glazing touches artwork	
Plexi	Paint loss	
Unframed	Hanging devices insecure	
	Accretions	
	Abrasions	
	Other	
=====	=====	=====
AUXILIARY SUPPORT		
Stretcher	Keys missing	
Keys intact	Checks	
Strainer	Infestation	
Secured/nails	Adhered to backing	
Secured/plates	Acidic materials	
Cradle		
matted		
=====	=====	=====
SUPPORT		
Fabric	Brittle	
Lined	Tear	
Wax lined	Hole	
Wood	Dent	
Masonite	Bulge	
Paper	Sagging	
Illustration board	Draws	
Other	Infestation	
	Fungi	
=====	=====	=====
ART WORK		
Framed	Crackle	
Oil	Cleavage	
Watercolor	Cracking	
Tempera	Buckling	
Pastel	Flaking	
Gouache	Powdering	
Charcoal	Loss	
Pencil	Blistering	
Ink	Accretions	
Mixed media	Abrasions	
Other	Soiled	
=====	=====	=====
VARNISH		
Varnished	Crackle	
Unvarnished	Bloom	
	Scratched	
	Cracking	
	Crazing	
	Accretions	
	Grime	

**Addendum O (cont.)**

**Condition Report Form  
Summary Sheet and Analysis Chart  
Ceramic/Sculpture**

Date: \_\_\_\_\_

Specified Collection: \_\_\_\_\_

Title/Nomenclature: \_\_\_\_\_

Artist/Culture: \_\_\_\_\_

Date of Creation: \_\_\_\_\_

Medium: \_\_\_\_\_

Form (Description): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Decoration/Glaze (Description): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Dimensions: H \_\_\_\_ W \_\_\_\_ D \_\_\_\_ in.

Sig./Date (where): \_\_\_\_\_

Marks/Labels (where): \_\_\_\_\_

Is further work needed? \_\_\_\_\_ Yes \_\_\_\_\_ No

Describe: \_\_\_\_ cleaning \_\_\_\_ new packing \_\_\_\_ repair \_\_\_\_ other (itemize)

Is professional attention indicated? \_\_\_\_\_ Yes \_\_\_\_\_ No

Conservation Record

DATE	CONSERVATOR	TREATMENT GIVEN

<p><b>Priority Key</b></p> <p><b>Conservation Priority</b></p> <p>1 = object in jeopardy 2 = not exhibit worthy as is 3 = needs minor repair/cleaning 4 = needs further evaluation 5 = needs no work</p> <p><b>Curatorial Priority</b></p> <p>1 = needed for exhibit or loan 2 = needed in future for same 3 = may be needed for exhibit eventually 4 = minimal use 5 = potential de-accession</p> <p><b>Conservation Priority:</b> 1 2 3 4 5</p> <p><b>Curatorial Priority:</b> 1 2 3 4 5</p>
--

<b>DESCRIPTION</b>	<b>DEFECTS</b>	<b>REMARKS</b>
BODY	Soiled	
	Broken	
	Cracked	
	Paint/slip/glaze loss	
	Accretions	
	Abrasions	
	Rodent/pest damage	
	Other	
=====	=====	=====
LIP/RIM	Soiled	
	Broken	
	Cracked	
	Paint/slip/glaze loss	
	Accretions	
	Abrasions	
	Rodent/pest damage	
	Other	
=====	=====	=====
BASE/FOOT	Missing	
	Soiled	
	Broken	
	Cracked	
	Paint/slip/glaze loss	
	Accretions	
	Abrasions	
	Rodent/pest damage	
	Other	
=====	=====	=====
EXTENSIONS	Missing	
Handles	Soiled	
Sprigs	Broken	
Other	Cracked	
	Paint/slip/glaze damage	
	Accretions	
	Abrasions	
	Rodent/pest damage	
	Other	
=====	=====	=====
SCULPTURE	Missing parts	
	Soiled	
	Broken parts	
	Cracked	
	Paint/slip/glaze damage	
	Accretions	
	Abrasions	
	Rodent/pest damage	
	Moisture damage	
	Other	

## **Addendum P**

### **Appraisal and Conservation References**

#### Appraisal Process

No committee, collection director, or UCA Foundation, Inc., staff, or university faculty or staff member may offer formal or written appraisals for objects that are under consideration for acquisition or donation. It is the responsibility of the potential donor to secure, pay the fee(s), and attach appraisals to art works being offered for acceptance. The Public Art Committee may accept a recent bill of sale as evidence of value on a case-by-case basis; however, it reserves the right to require, and highly recommends that, potential donors secure appraisals from members of:

Appraisers Association of America, found at <http://www.appraisersassoc.org/> or available by phone at 212.889.5404, x11 (Washington, D.C.). Appraisers are listed by numerous fine art and valuables specialty areas on the website.

American Society of Appraisers, found at <http://www.appraisers.org/> or available by phone at (703) 478-2228 (Virginia). ASA is organized into six appraisal disciplines: Appraisal Review and Management, Business Valuation, Gems and Jewelry, Machinery and Technical Specialties, Personal Property and Real Estate.

Generally speaking, a good appraisal report allows the reader to follow the appraiser's process in the valuation process, in a reasonable and logical manner. The document should present, in articulate and precise language: (1) the purpose, terms and marketplace context in which the value is determined; (2) the data and sources examined, and the analysis which was applied; (3) a full description of the object, appropriate to its value, importance and the purpose, applying the evaluative experience of the appraiser; and (4) the value conclusion. The narrative must be cogently and intelligently written with no loopholes.

#### Conservation Process

The Public Art committee will collect only objects that are in a condition suitable for research, exhibition, public display, or classroom use. It is the responsibility of the potential donor to secure, pay the fee(s), and attach condition-reports and conservation assessments to art works being offered for acceptance. The Public Art Committee may accept an object in reasonably good condition; however, it reserves the right to require condition reports prior to acceptance.

The Public Art Committee highly recommends members of the American Institute for Conservation, found at <http://aic.stanford.edu/> or available at 1156 15th Street NW, Suite 320, Washington DC 20005-1714, by phone at (202) 452-9545, or email at [info@aic-faic.org](mailto:info@aic-faic.org). Wendell Norton of Norton Arts, is an AIC member and conservator of fine art and historic objects who can be found online at <http://www.nortonarts.com/index.html>, or by phone (800) 448-5725 (Marshall).

AIC provides, free of charge, a computer-generated list of conservators that is grouped by location, specialization, type of service provided, and AIC membership category (Fellow or Professional Associate). AIC Professional Associates and Fellows have met specified levels of peer review and have agreed to adhere to the AIC *Code of Ethics*.

Persons pursuing conservation services should be aware of the general process, which includes:

**Procedures:** A conservator will want to examine the object before suggesting a treatment. Prior to beginning a treatment, the conservator should provide for your review and approval a written preliminary examination report with a description of the proposed treatment, expected results, and estimated cost. The conservator should consult you during the treatment if any serious deviation from the agreed-upon proposal is needed.

**Cost and Schedule:** The conservator should be willing to discuss the basis for all charges. Determine if there are separate rates for preliminary examination and evaluation and if these preliminary charges are separate or deductible from a subsequent contract. Ask questions about insurance, payment terms, shipping, and additional charges. Conservators often have a backlog of work; inquire if a waiting period is necessary before new work can be accepted.

**Documentation:** The conservator should provide a treatment report when treatment is completed. Such reports may vary in length and form but should list materials and procedures used. The final report may, if appropriate, include photographic records documenting condition before and after treatment. Recommendations for continued care and maintenance may also be provided. Both written and photographic records should be unambiguous. All records should be retained for reference in case the object requires treatment in the future.