A. INTRODUCTION

The development of the Anschutz Medical Campus provides the opportunity for the receipt of major art donations. This policy establishes the rules and procedures to be followed regarding receipt of art donations at the University of Colorado Denver Anschutz Medical Campus. This policy also defines the membership of the Campus Art Committee.

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C. POLICY STATEMENT

1. The University of Colorado Denver welcomes and encourages proposals and offers of donations for major art installations on the Anschutz Medical Campus.

2. Proposed installations of significant major art must be properly reviewed to ensure they are appropriate for the campus, comply with CU Anschutz policies, and are placed in suitable locations.

3. Prospective donors are strongly encouraged to have an early, informal consultation with the Campus Architect and Campus Art Committee (CAC). Early review can help clarify CU Anschutz policies and expectations, costs of installation, siting issues, and the way in which a formal proposal should be prepared.

4. Sufficient time should be set aside by the donor to accommodate the review schedule.

   First, the CAC reviews proposed art. The CAC then sends its recommendations to the University Facilities Oversight Committee (UFO) for the CU Anschutz Medical Campus, co-chaired by the Chancellor and Vice Chancellor of Campus Planning and Development, who make the final decision.

5. Proposed plaques accompanying art installations shall also be reviewed CAC.

6. Significant art made available through state-funded capital projects shall be selected in a manner outlined in the Colorado Public Art process.

7. CU Anschutz has developed policies and procedures for the consideration of art gift proposals.

The policies will ensure that permanent art installations complement and respect the campus character, are appropriate to its setting, history, traditions, and mission.

D. RULES AND PROCEDURES

CU Anschutz anticipates that works of art will be both on permanent and temporary display. The art of the campus may include memorials to individuals, groups, and events important in University of Colorado Denver and the Anschutz Medical Campus history and tradition, and art by distinguished artists. Both traditional and abstract pieces have a place on the campus. Works in stone, metal, mosaic, and other permanent materials will be represented. Existing works currently located at the 9th Avenue & Colorado Boulevard campus will be relocated to new sites on the Anschutz Medical Campus.

The development, preservation, enhancement and diversification of the major art collection is important to the University. CU Anschutz welcomes and encourages proposals for gifts of art that will enhance the campus setting and complement its buildings and grounds. Appropriate gifts beautify the campus, encourage appreciation of fine art in a
variety of media and styles, offer enjoyment to the campus community and general public, and memorialize important aspects of University tradition and campus culture.

Individual donors, campus schools and units, and organizations are encouraged to consider and bring forward opportunities and suggestions for improving the significant art of the campus. Organizations planning new buildings or facilities (privately-funded) are encouraged to consider the inclusion of major interior and outdoor art or suitable sites for art in their building or facility designs. The campus art collection will be developed and expanded primarily through the initiative of individuals and groups that care about the physical beauty of the campus and who make generous and often unsolicited offers or donations of art to the University.

The Campus Art Committee (CAC) is chaired by the Chancellor and members are appointed by the Chancellor. Representatives from the following groups are included in the CAC: Colorado Museums; Arts Council Gallery, Art Collector; Aurora Community Artist; School of Dentistry; School of Medicine; School of Nursing; School of Pharmacy; Graduate School; Faculty Governance; Staff Representative; Academic Affairs; Central Services and Administration; Campus Architect; School of Arts & Media, Visual Arts Department; School of Architecture & Planning; Department of History, Public History; Student Representative; University of Colorado Hospital Representative; and Institutional Planning staff.

E. MAJOR ART AND ART DONATIONS VALUED AT $10,000 OR GREATER AND OUTDOOR ART

1. Multi-Step Review Process

   It is important for prospective donors and sponsoring units and schools to understand and participate in the review process at an early stage. Donors are strongly encouraged to discuss tentative proposals and art ideas with representatives of the CAC and the Campus Architect prior to formal review. Donors should do this prior to making any major investment of funds in developing a detailed proposal.

   The CAC welcomes and encourages the opportunity to participate with the potential donor and sponsoring organization in helping to define and shape art proposals. Informal early consultation provides the opportunity to craft proposals which are most likely to move quickly and smoothly through the formal review process and meet both campus and donor needs and interests.

   Donors and sponsors are specifically discouraged from conducting extensive art, site selection or planning processes without first making the CAC aware that an art proposal is being considered. Formal art proposals are presented to the CAC. The CAC makes a recommendation to the UFO for final approval and endorsement. If a plaque is proposed to accompany the art, the CAC is asked to review the plaque text, which requires subsequent approval by the Chancellor.

   Occasionally the Anschutz Medical Campus Design Review Board (DRB) may be asked to comment on art proposals or their siting. The Campus Architect may refer
items for DRB review; this is likely to happen only in those cases when a proposed piece of art will have a major effect on an important building or landscape space on the campus. DRB review shall be preceded by review of the art proposal by the CAC.

a. It is only after this several-stage process is complete that art will be formally accepted. Modifications to proposals may be requested at any stage.

2. Review Procedures and Issues

Prospective donors and/or sponsoring campus units and schools are first asked to contact the Campus Architect (located in the Planning Office). The Campus Architect and Planning Office staff will advise on the schedule and procedures of the CAC and other review bodies, help identify any preliminary issues about the proposal that may be of concern, and help the donor prepare a presentation for the CAC.

a. The donor and/or sponsoring department should be prepared to present the following to the CAC:

(i) Information about work(s) of art, including materials, concept and purpose, artist biography, date of creation of the piece, and history. Why was it commissioned/created? Has it been previously located in installations elsewhere? Has it won awards or critical notice? Are there previous owners of significance? What place and significance does the art have in the overall portfolio of the artist?

(ii) If the artist has a portfolio, brochures, or samples of similar work, it is useful for the CAC to see this material in order to evaluate and understand the style and technique of the artist and the proposed work of art;

(iii) Information about the donor(s), their background and any association with the University, and why the particular piece of art is being offered to CU Anschutz;

(iv) Proposed site(s) on campus and justification for the site(s); name of donor(s), and draft wording for any proposed plaque accompanying the piece. A specific site need not be proposed;

(v) Any technical issues related to materials, care, and installation needs such as hanging arrangements, bases, pedestals, or footings needed or environmental conditions (excessive shade, sunlight, or moisture) that might affect the art or recommendations on its siting; and

(vi) Clear photographs of the art or, if it is a proposed piece not yet fabricated, an illustration or rendering. If the piece is a sculpture meant to be viewed in the round, photographs or illustrations from more than one perspective are desirable. Illustrations should accurately depict the dimensions and proposed appearance of the work of art. Illustrations should realistically
depict permanent landscape surroundings of the art (particularly mature trees) if the art is proposed for a newly constructed or re-landscaped facility or location.

b. In some cases the CAC may request creation of a scale model of the art for further review, but this is not necessary for the initial review and not necessary for every project.

While a proposed work of art may be modified during the approval process or may not be fully conceived at the beginning of the process, it is extremely important that campus review bodies be provided with complete descriptive materials so they can make informed decisions. A final judgment is difficult if illustrations do not show accurate details of the context or the work of art itself. Illustrations and models are difficult to evaluate if they depict features, such as finishes, which are no longer proposed for the final piece of art.

If the work of art already exists and is located near the Anschutz Medical Campus, the CAC or its representatives may wish to view the actual piece.

c. A presentation is made to the CAC. The CAC reviews the quality of the piece, its relationship to proposed campus locations and its desirability for the campus, and assesses technical and aesthetic issues such as installation and site design and context. The advice of the Campus Architect is sought in evaluating these issues, particularly in regard to siting, installation, and maintenance.

It may be necessary for the CAC to hold more than one meeting to review a piece, to suggest modifications to unexecuted works, and to make one or more site visits where the proposed context of the art can be considered.

d. In general, the following issues are taken into account when reviewing an art proposal by the CAC:

(i) Does the proposed piece of art have aesthetic value and appeal? Will it be a valued addition to the permanent outdoor art collection of CU Anschutz? The CAC membership shall include faculty, staff, and community members with professional expertise in art, art history, landscape design, architecture, and/or planning who are experienced in making reasoned aesthetic critiques of art proposals.

(ii) Is the proposal appropriate for the campus? High quality art that will have an enduring impact and works of art that highlight the traditions, character, and landscape of the campus are particularly sought and encouraged.

(iii) The CAC should not discourage any particular style of art. The campus is a spacious place where a variety of styles can fit in, and each proposed donation will be evaluated on its own merits.

(iv) Is the art durable and sturdy? CU Anschutz does not have regular funds to
repair extensive weather damage, deterioration, or vandalism to outdoor art pieces. If a proposed art gift seems especially susceptible to any of these conditions it may be declined, or the CAC may recommend that the gift be placed in an area with restricted access. Works of art with moving parts must be carefully evaluated for their potential for breakage and future needs for repair.

(v) Can the donor and/or the sponsoring program/ project pay all the costs of fabrication, delivery, and installation of the art? This is an important consideration since CU Anschutz does not have funding to purchase art or subsidize outdoor art installation. Art gift proposals are sometimes structured as partnerships between the donor, who contributes the art, and the sponsoring program which covers installation costs. Would the donor and/or the sponsoring program be willing to contribute to a maintenance endowment for the long term maintenance of the art?

Lack of funding to pay all installation and maintenance costs should not prevent potential donors from presenting a proposal or idea, particularly in an informal manner. It is possible in special circumstances that funds might be found to supplement a special proposed gift. However, donors should be aware of the financial challenges confronting CU Anschutz.

Under State law, for capital projects funded with state funds, the campus will follow the Colorado State Public Art selection process. Representatives from the CAC will be included on the public art selection committees, whenever appropriate.

(vi) Is the proposed site appropriate? In making recommendations, the CAC shall consider the surrounding buildings and landscaping, their character and uses, and the nature of the work of art.

Conflicting uses for proposed sites are taken into account. If the preferred site is likely to be disrupted by nearby construction work or be built upon in the foreseeable future, an alternative location or postponement of the installation will be recommended.

CU Anschutz generally prefers to site new works of art in locations that are accessible to viewing by the general campus population, visitors, and those with physical disabilities, so they can be fully appreciated and enjoyed.

Outdoor art pieces must also be carefully sited to minimize safety concerns and avoid conflicts with underground utility lines and vehicle, pedestrian, and wheelchair circulation. The Campus Architect can review these issues with the donor in advance of the presentation to the CAC.

Fountains, other water features, special night-lighting and large amounts of decorative paving or special new landscaping around an art installation
are discouraged because of the cost of maintenance, but might be considered if the donor can justify special circumstances or if additional funds are available for upkeep.

(vii) Will the gift of art enhance the campus? CU Anschutz welcomes major art, especially works that can make a new and special contribution to previously overlooked portions of the campus landscape. The CAC encourages consideration of sites where other art pieces are not found nearby.

Although donors may initially prefer a site in one of the more historic, well-known, or most heavily used parts of the campus, the CAC encourages an open-minded and flexible consideration of sites throughout the campus and will take this into account when making its recommendations.

The CAC and the Campus Architect can advise on locations where art would be appropriate but may not have been considered by the donors.

e. The CAC sends its recommendation to the UFO, co-chaired by the Chancellor and Vice Chancellor of Campus Planning and Development. The UFO reviews the recommendation at one of its regular meetings and may approve, disapprove, modify a recommended approval, or return the matter to the CAC with specific questions or requests for modification.

If a plaque is involved, the CAC shall provide the UFO with a written report on the plaque text.

f. If the UFO and Chancellor approve the art proposal, the donors and sponsoring program/organization will then receive permission to proceed.

3. Other Issues for Consideration

a. **Timing.** The committees (CAC, UFO, and DRB) involved in the review process have their own schedule. Donors and sponsoring departments should carefully coordinate with committee staff to make sure that there is sufficient time allowed for the review process.

Because the committees are largely made up of members who volunteer their time and have busy schedules, enough lead time must be allowed to schedule meetings and distribute background material for review to committee members.

b. **Plaques.** Most art pieces are accompanied by a permanent plaque. Plaques typically include the name or title of the art, the date of its creation, the date of its installation on the campus, and the name of the artist.

Wording is expected to be both descriptive and concise. Some plaques include brief memorial inscriptions, a line of poetry or quotation, or other wording
appropriate to the art, donor, and setting. Permanent plaques should be modest in size. The plaque should be complementary to the work of art, rather than competing with it for attention.

The name of the donor may be considered for inclusion on the plaque. The name of an individual donor is considered for inclusion only if that individual was responsible for all or the majority of the donation. The name of a donating group will also be considered. The campus does not include names of donors who have not made a major contribution to the project.

Art donation sponsors may not promise individual donors that their names or particular text wording will be included on a plaque. This can only be determined through the review process involving the CAC, the UFO Committee, and the Chancellor.

Please see policy on plaques for more details.

c. **Individual Memorials/Statues.** Works of sculpture or decorative art that are given in honor of an individual must, under all circumstances, also have intrinsic artistic merit and stand on their own.

Statues or portrait busts that memorialize individuals will be carefully reviewed. Generally, an individual must have had a significant association with the campus if a commemorative piece of art depicting him or her is to be considered for outdoor display. Portrait plaques, busts or paintings of individual faculty members, administrators, alumni and donors are often included in buildings or rooms named in their honor. A larger piece of portrait art, particularly one situated outside, would require more review and a higher level of justification.

d. **Permanence.** CU Anschutz cannot provide an absolute guarantee that a work of art will remain in a single location or remain permanently on the campus. The campus landscape is an evolving, active environment and it is not possible to predict every future need for building sites or landscape alterations.

(i) Once it accepts a work of art for an outdoor site, CU Anschutz will endeavor to keep the art in an appropriate setting and condition and seek to contact surviving donors/artists for consultation if a major alteration is necessary.

(ii) As the campus changes and develops, relocation of permanent outdoor works of art may be considered, especially if the art would be adversely affected by nearby development. However, outdoor art installations often take on historic and traditional significance by virtue of an extended stay in a particular location.

(iii) CU Anschutz prefers to leave works of art in place, whenever possible, rather than frequently adjusting and relocating them. Those proposing
relocation of art should be prepared to present compelling reasons for the request.

e. **Ownership / Relocation.** Unless a special condition is expressly requested by the donor and/or sponsoring department and accepted through the review process all permanent outdoor art installations on the campus are the property of CU Anschutz.

(i) Individual works of art may become associated by time and tradition with a particular department, unit, or activity on the campus. On occasion, relocation of departments or programs results in requests for relocation of related art. However, no individual department or unit may unilaterally alter or relocate works of outdoor art without review by the campus. The consultative and review processes outlined in this document must be followed by any department or unit interested in the relocation of any of the permanent outdoor art on the campus.

(ii) When evaluating departmental or unit requests for relocation of works of art, CAC and UFO will take into consideration the preferences of individual departments, as well as the interests of the campus in the overall improvement and enhancement of campus landscape and facilities.

f. **Deaccession of Art**

This policy applies to donated pieces or art purchased from private funds. Deaccession of state-funded art should follow the Colorado Public Art process.

On rare occasions, unusual circumstances warrant the removal of a work of art from CU Anschutz's collection. The CAC follows set procedures for deaccession to insure that the integrity of art, artists and the public is respected. Generally, artwork will not be removed from public display sooner than ten years after its installation. A request for deaccession involves careful consideration of public opinion and professional judgment.

(i) **Review of CU Anschutz's Collection**

The collection of CU Anschutz shall be periodically reviewed by CAC and UFO. Maintenance assessments and recommendations shall be submitted to CAC. In the event that circumstances warrant, a written request may be submitted to CAC for review for deaccession of a work of art.

(ii) **Request for Review**

The request for review may be submitted by staff, faculty, the artist, donor, or an outside party with interest in the disposition of the work through CAC. CAC may then request an initial recommendation.
(iii) Requirements for Review for Deaccession

A request for review for deaccession should include the following:

a) The reason deaccession is requested.

b) The estimated current value of the work.

c) The acquisition method and cost.

d) Written evaluation from a disinterested and qualified professional such as an engineer, conservator, architect, safety expert, or art historian.

e) Photographs indicating the status of the work.

f) Contract with the artist or any other relevant agreement.

g) Written recommendations of other concerned parties, including staff, faculty, the artist, donor, or an outside party with interest in the disposition of the work.

(iv) Additional support to be provided when available includes:

a) Any articles regarding the work or evidence of public debate

b) Written correspondence concerning the work

(v) Reasons for Deaccession

The following reasons may be cause for deaccession of a work of art from the University's collection:

a) The condition or security of the artwork cannot be reasonably guaranteed.

b) The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible.

c) The artwork has been damaged and repair is impractical or unfeasible.

d) The artwork endangers public safety.

e) Significant changes in the use, character or design of the site have occurred, which affect the integrity of the work.

f) Significant adverse public reaction over an extended period of time.
g) The quality of the artwork is called into question

h) CAC wishes to replace the artwork with a more appropriate work by the same artist.

i) Written request from the artist has been received.

(vi) Review

A recommendation of reasonable measures addressing the concerns which prompted the request for deaccession shall be formulated by CAC and forwarded to UFO. The status of the artwork for which a request for deaccession has been made shall be communicated to the campus.

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 the artwork with the artist will be explored.

(vii) Determination

If the UFO determines that reasonable efforts have been made to resolve the concern which prompted the review and that these efforts have failed to resolve the concerns, then the artwork may be removed from CU Anschutz’s collection. Consideration will be given to any special conditions attached to works acquired through bequest, donation or as part of a larger collection.

(viii) The following courses of action in order of priority may be followed if a work of art must be removed from CU Anschutz's collection:

a) Work acquired by donation should be offered in the first instance to the donor. If the artwork intended for deaccession was obtained subject to restrictions which are inconsistent with deaccession, and if the donor is still living, every attempt shall be made to obtain from the donors a written waiver and consent to its deaccession. If the donor is no longer living, every attempt will be made to contact their heirs or the estate to receive such a waiver.

b) Relocation for public display. If the work was created for a specific site, relocation must be to a new site consistent with the artist's intention. The relocation shall be funded through private donations.

c) Removal from the collection by sale, extended loan, trade or donation.

d) At least two independent professional appraisals of the fair market value of the work are received to inform further decisions at this
point. If possible, the artist should be given first option on purchase.

e) If none of the preceding options are feasible, the work will be destroyed.

(ix) Records and photographs should be retained of the deaccessioned work.

(x) Use of Proceeds of Deaccession

Proceeds from the sale of a deaccessioned item shall be used solely for the betterment of the University art collection.

(xi) All CU Anschutz policies pertaining to the disposition of artwork should be followed. Go to ucdenver.edu/policies and review Campus Policy 2023, Equipment.

g. **Maintenance Endowment.** There are minimal university funds available in the annual budget for maintenance of permanent outdoor art installations, particularly those that require regular service, such as recoating or reapplying exterior finishes or protective coverings. For this reason CU Anschutz typically expects that donors contribute funds to be added to a permanent campus endowment pool for maintenance and upkeep of outdoor art. The donor should consult with the Campus Architect to determine an appropriate amount of funds for this purpose.

F. **MAJOR ART AND ART DONATIONS VALUED AT LESS THAN $10,000 AND INDOOR ART**

CU Anschutz fully supports installations of permanent and temporary art in public areas of campus buildings on the Anschutz Medical Campus. Temporary Installations provide the public an opportunity to view art that is frequently more inventive in content, process, or materials than works on permanent display, and allow artists the chance to explore the possibilities and limits of art in the public sphere.

1. **Review Procedures and Issues**

Proposals for indoor installations (valued at less than $10,000) shall be submitted to the building committee or the art subcommittee of the building committee, of the proposed installation site. The building subcommittee will serve as the review committee and will forward a copy of the proposal to the CAC. Sole responsibility for reviewing interior installation proposals will lie with the building committee. If no such standing building or building art subcommittee exists, representatives should be identified by the programs that occupy space in the building to form an ad hoc building committee to review the proposal. At the request of the artist or the building committee, the CAC will serve in an advisory capacity during the review process. Following consideration of the proposal, the building subcommittee will notify the CAC of the outcome of the review.
a. The following criteria should be used when reviewing a proposal.

   (i) The artwork should be of high artistic merit. The piece should be unique in conception and execution, and the artist should have an established reputation or be of recognized potential.

   (ii) The installation must comply with all codes and regulations governing fire and life safety, and must not pose a hazard to occupants or to the building’s structural integrity. Any work hung from a wall or ceiling must be properly supported. If the work is freestanding, the campus Office of Health and Safety must be consulted to evaluate the impact on egress.

   (iii) Prior to installation, funding must be secured to repair and restore the site following removal of the artwork. If such work is anticipated to be more than minimal, approval should be obtained in advance from the CAC.

G. OTHER ISSUES TO CONSIDER

1. Artwork temporarily displayed on campus will remain the property of the owner. All costs associated with installation, maintenance, security, and removal of temporary art, as well as repair and restoration of walls and other university property at the installation site, will be the responsibility of the owner. CU Anschutz will not be responsible for loss of or damage to, an artwork during the installation or exhibition period.

2. The University of Colorado Foundation or CU Anschutz Finance should be notified of the donation. All Administrative and Finance policies pertaining to Gifts-in-kind should be followed. For more details on Gifts-in-kind, See Newsletters and select the April – May, 2005 Edition.

3. All CU Anschutz policies pertaining to capital equipment donations over $5,000 should be followed. See campus policy 2023, Equipment, regarding donations, at CU Anschutzdenver.edu/policies.

H. CHARGE OF CU ANSCHUTZ CAMPUS ART ADVISORY COMMITTEE

1. The Art Advisory Committee reports to Chancellor or Designee

2. Membership appointed by Chancellor or Designee Appointment, to include:
   a. Representative from Colorado Museums
   b. Representative from Arts Council, Gallery, or Art Collectors
   c. Aurora Community Artist - To be determined
(i) University and Campus Representatives
(ii) Faculty and Staff Members – CU Anschutz
(iii) School of Dentistry Representative
(iv) School of Medicine Representative
(v) School of Nursing Representative
(vi) School of Pharmacy Representative
(vii) Graduate School Representative
(viii) Faculty Governance Representative
(ix) Staff Representative - to be determined
(x) Representative from Academic Affairs
(xi) Representative from Central Services and Administration
d. Campus Architect
e. College of Arts & Media, Visual Arts Department (CU Denver) Representative – to be determined
f. College of Architecture & Planning (CU Denver)
g. Representative(s) – to be determined
h. Department of History, Public History Faculty
i. Student Representatives
j. University of Colorado Hospital Representative
3. Staffing will be provided by Institutional Planning
4. Chair of the committee is appointed by Chancellor or Designee from the membership
5. Committee Charge: Advises on the selection, acquisition, and occasional disposition of major pieces of art on the Anschutz Medical Campus of the University of Colorado Denver. Develops overall guidelines and master plan for major art on the Anschutz Medical Campus.
6. Tasks
a. State Funded Projects

Makes recommendations, as appropriate and in accord with state guidelines or requirements pertaining to the acquisition of art for state funded projects.

b. Private Funded Projects

Makes recommendations for major art that are within established budgets, and encourages the selection of new works by Colorado artists.

(i) Identifies, evaluates, and makes recommendations on the acquisition of major pieces of art that are appropriate for the nature of the related project or setting.

(ii) Makes recommendations on the disposition (sale or rotation) of substantial pieces of art that may no longer be appropriate or the best selection for a particular display opportunity.

   a) Evaluates donated art for acceptance, appropriate location, and display.
   b) Establishes an inventory and archive of all substantial art elements on the CU Anschutz Medical Campus.
   c) Suggests art types or scale that may be appropriate for specific sites opportunities.
   d) Has input into Anschutz Medical Campus planning activities which may incorporate substantial pieces of art.
   e) Makes recommendations on the location of substantial art pieces throughout the Anschutz Medical Campus.
   f) Acts in an advisory capacity to building committees, as requested, to assist in the planning of temporary art exhibits.

(iii) Makes recommendations to the Chancellor, and, as appropriate, to any ad-hoc committee which it may be advising or to the Anschutz Medical Campus Design Review Board, as required.

Notes

1. Dates of official enactment and amendments:

   June 6, 2005: Adopted by the Chancellor

2. History:
January 18, 2019: Revised to reflect a 2018 Campus-wide effort to recast and revitalize various Campus policy sites into a standardized and more coherent set of chaptered policy statements organized around the several operational divisions of the university.

3. Initial Policy Effective Date: June 6, 2005

4. Cross References/Appendix: Campus Policy 2023, Equipment