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Fine and Decorative Art

Definition
Fine and decorative art includes the following types of items that could have considerable monetary or historical value, or are of special significance to the University. Items such as posters would not generally be included unless it is rare, and therefore valuable. In general, fine arts objects possess a quality that makes them worth more than their utility value.

Examples of two-dimensional works include, but are not limited to, paintings, photographs, prints, and maps. Examples of three-dimensional works include, but are not limited to, sculpture, rugs and carpets, ceramics, china, silver and silverplate, metalware, lamps, candelabra, glassware, textiles, object d'art (miscellaneous items), antiques and furniture.

For additional information, please read “Acceptance and Maintenance of Works of Fine and Decorative Art” available online: http://www.virginia.edu/polproc/pol/xe2.html#2.1.

Activity
Process Simplification is acting on the fine and decorative art recommendations put forth by the Audit Department. Fine and decorative art includes non-museum pieces that are not the property of the University Art Museum, Alderman Special Collections, or the Kluge-Ruhe Aboriginal Art Collection.

These non-museum pieces are housed in academic departments and administrative offices on Grounds. Some units (e.g., the Office of the Architect) have cataloged their collections, but no comprehensive inventory of these non-museum pieces exists. The University has a well-written policy for fine and decorative art, but it is not been implemented consistently across Grounds.

Process Simplification is meeting with experts on Grounds, gathering relevant information, and preparing to assemble a work group made up of primary stakeholders. Using process simplification methods, the work group will:

1) Determine process ownership
2) Examine the fine and decorative art policy
3) Recommend policy improvements
4) Review and redesign current process as needed
5) Develop compliance guidelines

If a common inventory system is required, the work group will make recommendations regarding its development, operation, and implementation.

Problem Statement
The Audit Department, in its report entitled, Audit Observations in Planning for Fine and Decorative Arts Audit, determined that:
• No one unit was designated the responsible for fine and decorative art on Grounds.
• A comprehensive inventory of...fine and decorative art...does not exist.
• The University has a fine and decorative art policy, but it is not being followed....The policy would need to be modified after the University determines who is responsible for the inventory database
• The University does queries departments through the annual ICQ about fine and decorative art, but the questions could be improved to provide more value.

[These shortcomings pose numerous risks.] Unidentified fine and decorative art...could be stolen, lost/misplaced, or mishandled. This could result in loss of assets, bad publicity, and potentially unhappy donors. In addition, the items could be improperly managed.
Current Process for Accepting, Cataloging, and Disposing of Fine and Decorative Art

1. Fine & Decorative Arts
   - Definition met? (2.1)
   - Mission oriented? (2.2, ¶ 1)
   - Conditions met? (2.2, ¶ 2)
   - Copyright transferred? (2.7)

2. Museum quality? (2.2, ¶ 3)
   - Receiving unit submits Deed of Gift Form to Director of Gift Accounting (2.2, ¶ 4)
   - Receiving unit submits Art Inventory Report Form to Director of Gift Accounting (2.2, ¶ 4)
   - Gift Accounting submits copy of Deed of Gift & Supporting Documents to Property Accounting (2.2, ¶ 5)
   - Donor valuates gift (Gift in Kind Policies 2.5)
   - Receiving unit reports acquisition to Property Accounting (2.11)

3. Art Museum has right of first refusal.
   - $250 (Unofficial)
   - $4,999 (Assistance)
   - $5,000 (Appraisal)
   - $20,000 (Strict)

4. Receiving unit inventories, displays & conserves (2.8)
   - Receiving unit tracks and monitors gift (2.12 & 2.13)

5. Remove from Inventory
   - Dispose (2.9)
Sample Process Simplification Methodology

**Discover**
- Review pertinent documents (e.g., audit, consultant report, University policies)
- Interview University experts and primary stakeholders
- Convene primary stakeholders
  - Map process (fine & decorative art policy)
  - Assemble work group
  - Determine ownership
  - Develop high-level charter (i.e., project scope and approach)
  - Establish area(s) of focus
  - Develop recommendations
  - Obtain commitment to redesign

**Redesign**
- Analyze policy and inventory strategies
- Redesign process
- Determine needs for cataloging, tracking, and reporting inventory
- Recommend improvements for cataloging, tracking, and reporting inventory
- Revise policy if needed
- Quantify costs and benefits
- Obtain commitment to realize

**Realize**
- Appoint implementation team(s)
- Design system to catalog, track, and report inventory
- Develop training materials
- Train affected personnel
- Implement policy, process and, if needed, launch inventory system
## Acceptance and Maintenance of Fine and Decorative Art

### 1.0 Purpose

This is the University of Virginia policy for the acquisition, recording, maintenance, and disposition of works of fine and decorative art by the University community, with the exception of the University Art Museum, Alderman Library Special Collections, and the Kluge-Ruhe Aboriginal Art Collection, which have separate guidelines established.

### 2.0 Policy

#### 2.1 Fine and Decorative Art

Fine and decorative art includes the following types of items that could have considerable monetary or historical value, or are of special significance to the University. Items such as posters would not generally be included unless they are rare, and therefore valuable. In general, fine arts objects possess a quality that makes them worth more than their utility value.

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### Table: Policy Details

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Examples of 2-D works include, but are not limited to, paintings, photographs, prints, and maps. Examples of 3-D works include, but are not limited to, sculpture, rugs and carpets, ceramics, china, silver and silverplate, metalware, lamps, candelabra, glassware, textiles, object d'art (miscellaneous items), antiques and furniture.

2.2 Acquisition of Works of Art: Gifts

The receiving unit must have a desire or need for the gift, and be able to accept the financial obligations that are associated with accepting such a gift. The financial considerations are the conservation, restoration, insurance, and specialized care a work of art may require. Each unit should have the financial capacity to provide for works of art. Departments can contact the registrar at the University Art Museum for assistance in determining the financial costs associated with a work of art that they are considering accepting. The policy and procedures for the conservation of works of art are outlined below.

Works of art should be considered for acceptance only if certain conditions are met: A work of art will not ordinarily be accepted with the provision that it be kept permanently. A work of art will not ordinarily be accepted with the provision that it be exhibited permanently. A collection of works of art will not ordinarily be accepted with the provision that it be kept intact. A work of art considered for acquisition must include a provenance and clear title for the object.

Works of art of museum-quality, whether given by gift or purchase, should first be offered to the University Art Museum. If the Museum's Collections Committee and director determine that the work is significant to its permanent collections, it should be accepted by the Museum. The value of the work can, of course, be credited to the department or unit in accordance with the wishes of the donor, and unless needed for exhibition, it could be displayed in that unit or department if all proper care is possible in such a location. If the work is not deemed significant to the Museum's collections it may be accepted by the school or unit in accordance with stringent collection care and management policies.

Gifts of works of art must be recorded by the Gift Accounting Office of the Development Office in order for the donor to receive a charitable tax deduction. A Deed of Gift form, along with an Art Inventory Report Form, should be completed by the receiving unit and forwarded to the Director of Gift Accounting. Both forms can be found in the University Forms Directory. [The Deed of Gift form can be found under "Development", the Art Inventory Report Form under "Property Accounting"]. The receiving unit must request the transfer of title to the work of art to their unit by a Deed of Gift signed by the donor. See Financial and Administrative Policy IX.A.11 -- Gift in Kind Policies and Procedure 9-5 -- Processing Gifts in Kind for details on the University's policies and procedures on gifts in kind. Procedures for valuing gifts are outlined below and in Policy IX.A.11.

Once completed and signed by the Director of Gift Accounting, a copy of the Deed of Gift, along with supporting documentation, will be forwarded to Property Accounting, who will affix an asset tag to the piece, if possible, and enter the gift into the fine and decorative arts database.

2.3 Acquisitions of Works of Art: Purchases

It is the responsibility of each unit that purchases a work of art to conserve/restore
and oversee the insurance of the work of art through Property Accounting and the Office of Risk Management. (See Section 2.11 - Insurance.)

It is the responsibility of each unit that purchases a work of art to report the purchase to Property Accounting, by completing an Art Inventory Report Form (Attachment I) and forwarding it to Property Accounting at the time of purchase. The insurance value should be determined by the purchase price of the object unless there is an obvious need for an appraisal. If there is uncertainty about the value of an object, or if it needs an appraisal, please contact the registrar at the University Art Museum. The American Society of Appraisers offers a listing of appraisers in various disciplines.

2.4 Guidelines for the Valuation of Works of Art

NOTE: THE FOLLOWING INFORMATION DOES NOT CONSTITUTE LEGAL OR TAX ADVICE, BUT IS INTENDED AS GUIDELINES FOR PLANNING PURPOSES. ALL DONORS SHOULD CONSULT WITH AN ATTORNEY AND/OR FINANCIAL ADVISOR WHEN CONTEMPLATING A GIFT TO THE UNIVERSITY OF VIRGINIA.

An invoice establishes the value for purchased work(s) of art. The guidelines for valuation of gifts of works of art are established by the Internal Revenue Service and are applied to each donor who wishes to claim a charitable deduction. Copies of the IRS guidelines may be obtained from any IRS office, or from a tax attorney or tax accountant. See Financial and Administrative Policy IX-A.11 — Gift in Kind Policies for more information on the valuation of donated works of art. The section on valuation of gifts in kind is reproduced here:

2.5 Valuation

Valuation refers to the value placed on the property gift for University gift crediting purposes. It should be noted the University’s valuation might not be the same value used by the donor for his/her tax deduction. It is the responsibility of the donor to be able to substantiate to the IRS the gift value used on his/her tax return.

Small gifts of personal property with an apparent worth of less than $250 may be unofficially valued by University personnel with expertise related to the gift. University personnel may provide informal assistance to help the donor value the gift, but the donor is ultimately responsible for determining the actual valuation.

University personnel with particular expertise in the personal property may provide informal assistance (including suggesting an appraisal) to the donor in valuing an individual gift or group of gifts with an apparent value of less than $5,000 but, again, the donor is ultimately responsible for determining the actual valuation.

Personal property gifts with a value of $5,000 or more will require an appraisal (performed within IRS time requirements) from a qualified third party appraiser for gift recording valuation purposes. The IRS requires donors to obtain an appraisal to
An advisory committee comprised of faculty knowledgeable in fine and decorative arts will attempt to make recommendations regarding which pieces should be formally appraised.

### 2.5 Property Worth Over $20,000

The donor must comply with strict appraisal guidelines and, in addition, the donor must include (an 8 x 10 inch) color photo or a 4 x 5 inch color slide of each item donated. (This data must be attached to the donor's tax return.) Part III of IRS Form 8283 must be signed by the appraiser. Part IV must be signed by the University Director of Gift Accounting.

The gift is accepted and recorded provided the donor meets the following substantiation requirements:

1. Obtains a qualified appraisal for the property contributed
2. Attaches photographs of the subject work(s) of art, and
3. Provides a copy of IRS Form 8283 on which the donor claims the charitable deduction.

### 2.6 Guidelines for Appraisal of Works of Art

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

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

- **A.** A detailed description of the object, including title, size, subject matter, medium, name of the artist, approximate date created, and interest transferred;
- **B.** The physical condition of the property;
- **C.** The date, or expected date, of the contribution, the date on which the property was valued, and the manner of acquisition;
- **D.** The terms of any agreement or understanding entered into, or expected to be entered into, by or on behalf of the donor, that relates to the use, sale, or other disposition of the property;
- **E.** The name, address, and taxpayer identification number of the appraiser;
- **F.** A detailed description of the appraiser's background and qualifications;
G. A statement that the appraisal was prepared for income tax purposes;

H. A history of the item, including proof of its authenticity and a record of any exhibitions at which the particular art object was displayed;

I. A photograph of the object, of a size and quality sufficient to identify the subject matter fully;

J. A statement of the factors on which the appraisal was based. This statement should include:

   The specific basis for the valuation, such as any specific comparable sales transactions, particularly sales of other works by the same artist on or around the valuation date;

   Quoted prices in dealers' catalogues of works by the artist or comparable artists;

   The appraised fair market value of the property and the method used to determine the fair market value, particularly with respect to the specific property;

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

2.7 Guidelines for Requesting Transfer of Copyright for a Work of Art

Whenever possible, the receiving unit should request a transfer of the copyright to the work of art.

Under federal law, copyright protection is available to all works of authorship that have been fixed in a tangible medium (this includes pictorial, graphic and sculptural works, photographs, prints and art reproductions, maps, globes, charts, diagrams, models, technical and architectural drawings).

Owners of copyright have the following exclusive rights: to reproduce the work, to prepare derivative works, to distribute copies to the public, to perform/display the work publicly. These rights are divisible and may be conveyed separately or in entirety. Ownership of the copyright in a work of art is distinct from ownership of the material object. Ownership of copyright remains with the artist unless copyright was conveyed by written agreement.

Copyright protection for a work created after January 1, 1978, endures for the life of the artist plus another fifty years. Works created prior to 1978 were granted two 28-year terms of protection, with renewal required after the first 28-year term. Once copyright protection has expired, the work falls into the public domain and can be used freely by anyone.

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

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

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

2.8 Conservation Procedures

University of Virginia units that accept works of art, or contemplate purchasing a
work(s) of art, have a responsibility to care properly for these works. This
responsibility entails the proper display (including climate stability, location, and
security), long-term care (insurance fees, possible conservation and/or reframing
costs), and records management (object history files, location, and inventory
accountability) of these objects.

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

A. Evaluate the work for overall condition. Record your findings using the
appropriate Condition Evaluation Form (*Form A* for two-dimensional objects;
*Form B* for three-dimensional objects. Both forms can be found in the University
Forms Directory under "Property Accounting"). If the work is a complex one and
you need assistance, please contact the registrar of the University Art Museum.

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

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

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

C. The permanent location of the work affects the long-term condition of the work.
A work of art must have a stable climate; that is, the temperature and relative
humidity should not fluctuate. The ideal is a steady year-round temperature of 65-
75 degrees Fahrenheit, and a relative humidity of 45-55%.

Do not plan to display a work of art over, or next to, a heating/ventilation unit or
vent: this subjects a work to temperature extremes every time the heating/cooling system cycles. Also, do not plan to hang a work near a drinking fountain or other source of water.

Light (both natural daylight and artificial) fades works of art, including paintings on canvas, and can fade a work on paper within six months. Sunlight also fades wood, fabrics and leather. Therefore, no work of art should ever be subjected to direct sunlight. Even indirect sunlight from a south-facing window is too severe. Ideally, shield works of art from strong daylight by using blinds or shades. Lights or windows may require UV filters. Never accept a work of art on paper if you will be displaying it permanently. It will light-fade and be ruined within one to five years.

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

2.9 Guidelines for Deaccessioning Works of Art: Acquired as Gifts

Regardless of how acquired, works of art considered for deaccession anywhere in the University should first be reviewed by the University Museum director and curators to determine whether they are of museum quality.

Deaccession of works of art will be considered if the work of art is a duplicate, lacks scholarly interest, is of insufficient merit for exhibition, is not considered to be the main focus of a collection, is in a state of deterioration such that the cost to conserve the work exceeds its fair market value, or the donor requests, with the concurrence of the University Art Museum Director and the University Gift Accounting Director, that the work of art be sold.

Proceeds from the sale of works of art, except as noted below, will be used to acquire additional works for the University collection.


2.10 Guidelines for Deaccessioning Works of Art: Acquired by Purchase

Deaccession of works of art will be considered if the work is a duplicate, lacks scholarly interest, is of insufficient merit for exhibition, is not considered to be the main focus of a collection, or is in a state of deterioration such that the cost to conserve the work exceeds the fair market value of the work.

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

Proceeds from the sale of works of art will be used to acquire additional works for the University collection.
2.11 Insurance

Donations or purchases of works of art are automatically insured by the University of Virginia once the work of art and its value has been reported to Property Accounting. Insurance fees may be based upon the total dollar value of a collection; therefore, the appraised value of each piece should be in each object's file. The University's Office of Risk Management is responsible for UVA property insurance, and if a work of art is damaged or stolen, it will be necessary to provide them with a copy of the appraisal or other evidence of the work's value when making a claim for the loss. All departments should report new acquisitions to Property Accounting as soon as possible.

2.12 Accountability for Works of Art

Each unit must assign a staff member the duty of reporting/confirming the condition and location, or changes of location, of all its works of art annually to Property Accounting, and the duty of maintaining a file for each work of art. The file should contain a letter of offer from the donor, provenance and conservation history; reports and invoices from conservators; a copy of the Deed of Gift, the purchase order or sales receipt; copies of each annual Inventory Report; and any photographs that document the object's condition. This record will also serve as evidence of ownership and value should a loss by fire or theft occur, and it is strongly recommended that these files be kept in a fireproof cabinet, or, if this is not possible, keeping a copy of the file in another location. The responsibility for maintaining such files should be given to a long-term department staff member under the direct supervision of the unit head.

Libraries or archival repositories will not be required to report works of art contained in books, archives, or manuscripts collections because the work of art would be inventoried through the standard practice of cataloguing or other means of bibliographic control. Materials containing works of art should be used only under supervision and be housed in a protective, secure environment.

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

2.13 Loan Procedures for Works of Art

Any request to borrow works of art from any University of Virginia department or unit, excluding the University Art Museum, Alderman Special Collections, and Kluge-Ruhe Aboriginal Art Collection, which have established loan policies for lending works of art to other entities for educational purposes or public benefit, should be reviewed by the Office of General Counsel and the Office of Risk Management.

Once the Office of General Counsel has approved the loan, the University Art Museum must handle all loans from the University to outside institutions. For loans internal to the University, the University Art Museum may be consulted regarding the conditions that should be met before any loan is finalized (security, condition of the work(s) in question, shipping method, insurance, climate control.
at borrower's location, etc.). The University Art Museum can provide a sample Loan Agreement that states the terms and conditions of the loan and which must be signed by both Lender and Borrower before the work of art leaves its customary location. Any change of location of an object on grounds or on loan outside the University must be reported to Property Accounting. See Financial and Administrative Policy X.E.1 -- University Collections for additional information.

2.14 Transfer of Works of Art to the University Art Museum

Any University of Virginia department or unit may formally transfer a work of art to the University Art Museum with the permission of the University Art Museum director, curators and collections committee. A simple Letter of Transfer, signed by the department or unit head, will suffice. Suggested wording is as follows:

I, ___________________________ (name of unit/department head), hereby transfer to the collections of the University Art Museum, the following work(s) of art:

_________________________________________ (list objects). The credit line for the object(s) should be: "The University of Virginia; ___________________________ (state desired credit line).

Yours truly, (Signature)

Note that "credit line" refers to the name of the donor, department, or wording honoring a donor that will appear next to the image every time the work of art is published or exhibited. Examples of credit lines are: "The University of Virginia; gift of the Robert Jones family in memory of Dr. John Jones," or "The University of Virginia; gift of the Class of 1947," or "The University of Virginia; School of Law, bequest of Mary Smith Brown." Credit lines for works of art that belong to the University of Virginia should begin with the phrase "The University of Virginia;..." followed by the wording specified by the transferring unit.

Once the transfer is approved by the Director of the University Art Museum and the Collection Committee, the original of the Letter of Transfer should be sent to the registrar of the University Art Museum and a copy sent to Property Accounting. A copy also should be kept in the permanent files of the department or unit.

Because all works are the property of the Commonwealth and the University, one area of the University may transfer works to another area, including the Museum, but no area may purchase works or collections from another area of the University.

3.0 Definitions [Top]

4.0 References [Top]

See also "Receiving Fine and Decorative Arts" -- Procedure 10-50

5.0 Approvals and Revisions [Top]
MEMORANDUM

TO: Mr. Leonard W. Sandridge
    Executive Vice President and COO

FROM: Carolyn E. Fulk  CFP
       Director of University Audits

RE: Audit Observations in Planning for Fine and Decorative Arts Audit

The Audit Department has completed the planning stage for the audit of fine and decorative art inventory at the University. The planning audit objective was to determine if the University had a comprehensive inventory of all non-museum/special-collection type fine and decorative art items. We determined that:

- No one unit was designated the responsibility for fine and decorative art items at the University.

- A comprehensive inventory of non-museum/special-collection type fine and decorative art items did not exist. Given the lack of a comprehensive inventory, no fieldwork will be conducted during this audit.

- The University has a well-written policy for fine and decorative art but it is not being followed, nor do we recommend it be implemented as written. The policy would need to be modified after the University decides who will be responsible for the inventory database.

- The University does query departments through the annual ICQ about fine and decorative arts, but the questions could be improved to provide more value.

- The University hired a consultant in 1999 to determine the effort that would be needed to create an inventory. This consultant identified the complexity in performing an in-depth fine and decorative arts inventory. A framework was developed but not funded, and a responsible party for the comprehensive inventory database was not identified. Note that this was a very detailed, complex approach to developing an inventory and that the University might be able to streamline the process to develop a starting point.
Risks: Unidentified fine and decorative art items could be stolen, lost/misplaced, or mishandled. This could result in loss of assets, bad publicity, and potentially unhappy donors. In addition, the items could be improperly managed.

Considerations: Given the complexity of this issue, the institution may want to assign assessment of this situation to a process simplification team to best determine how this function should be handled at the University. Thought will need to be given to whether a comprehensive inventory should be developed in which case the University would need to (1) designate responsibility for managing a centrally-managed fine and decorative art inventory and (2) provide sufficient on-going funding. To provide clear guidance to the designated responsible unit and the various departments with fine and decorative art throughout the University, consideration should be given to creating a University Art Oversight Committee, which seems to be a common practice at other institutions. This committee would be tasked with assisting the University in development and management of the University’s fine and decorative arts collection as well as serving as an advisory group to University senior leadership team and various departments on issues related to the collection.

A survey approach should be considered by the unit designated responsibility for the inventory to obtain an initial inventory listing. Once items are identified, the University can decide if further appraisals are required.

Once oversight decisions are made, the policy should be re-written. If the University chooses not to designate a responsible party and fund this endeavor, the policy should still be re-written to improve how each unit manages their inventory. This should include a mechanism to communicate items of value to Risk Management.

As previously mentioned, given the lack of a comprehensive inventory, we believe this will conclude our work on this audit although we are available to advise any process simplification team working on this project. If you have any questions, please feel free to contact me. We thank personnel in the Office of the Comptroller, the Office of Risk Management, the Office of the University Architect, the Office of University Development - Gift Accounting, and the UVA Art Museum for their willingness to provide information during this audit.

cc: President Teresa A. Sullivan
    Ms. Barbara J. Deily