

The Administrative Council met Monday, October 14, 2013, at 2:10 p.m. in the J. S. Bridwell Foundation Board Room in the Hardin Administration Building. Present were Dr. Jesse W. Rogers, Chairman; Dr. Betty Stewart, Dr. Marilyn Fowlé, Dr. Howard Farrell, Dr. Robert Clark, Mr. Barry Macha, Mr. Kyle Owen, Dr. Deborah Garrison, Mr. Charlie Carr, Ms. Dawn Fisher, Dr. David Carlston, Dr. Francine Carraro, Dr. Michael Mills, Ms. Debbie Barrow, Ms. Darla English, and Ms. Cindy Ashlock.

**MSU Policy and Procedures Manual**

**Policy 3.143, Provost and Vice President for Academic Affairs, Faculty Grievance Procedure, Section C. Exclusions**

Dr. Stewart proposed clarification to policy wording in order to bring the policy in alignment with Texas Code. The Council recommended placing the policy on the November Board of Regents agenda. See **Attachment A**.

**Wichita Falls Museum of Art, Rental Fees, Event Policy and Collections Management Policy**

Dr. Carraro informed the Council that the Museum is seeking accreditation from the American Alliance of Museums (AAM) and a requirement of the AAM is that museums have a Collections Management Policy. She stated that on May 21, 2013, the Museum Advisory Board approved the Collections Management Policy as presented in **Attachment B**. Additionally, Dr. Carraro noted that the museum's rental rates had been reduced (see **Attachment C**). The Council approved the museum's rental rates as presented and recommended placing the Collections Management Policy on the November Board of Regents agenda.

**McAllister & Quinn Higher Education Services, Grant Writing**

Dr. Stewart recommended employment of McAllister and Quinn Higher Education Services as the grant writing firm for MSU effective January 1, 2014. She noted that the cost will be \$8,000 per month and require a two-year contract. See **Attachment D**. The Council recommended placing the policy on the November Board of Regents agenda.

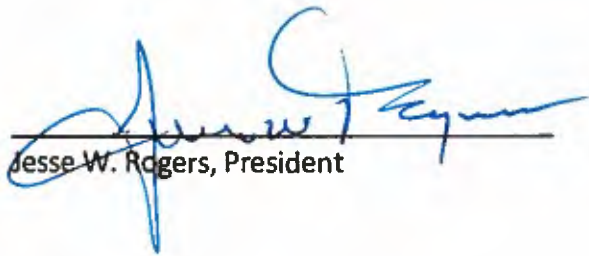
**Proposed Academic Calendars 2014-2015 and 2015-2016**

Ms. English presented the academic calendars for 2014-2015 and 2015-2016 (see **Attachment E**). The Council recommended placing the policy on the November Board of Regents agenda.

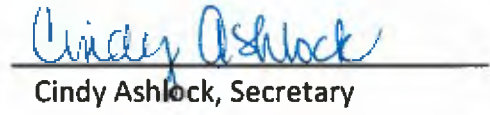
**Proposed Fee – Non-Course Based Option (NCBO)**

Dr. Stewart stated that the Coordinating Board requires universities to offer Non-Course Based Option (NCBO) for students who do not pass the Texas Success Initiative (TSI). The NCBO will be non-credit, online courses and will help prepare these students to become university ready. The administration recommended an administrative fee of \$150 per student enrolled in NCBO to help fund the faculty cost. The Council recommended placing the policy on the November Board of Regents agenda.

There being no further business, Administrative Council adjourned at 3:17 p.m.



Jesse W. Rogers, President



Cindy Ashlock, Secretary

**3.143 Provost and Vice President for Academic Affairs**

**FACULTY GRIEVANCE PROCEDURE**

**Date Adopted/Most Recent Revision: 11/07/03**

**C. Exclusions**

Specifically excluded from these procedures are disagreements arising from ~~notice of termination and from~~ decisions concerning promotion and tenure taken by the Provost and Vice President for Academic Affairs and/or the President of MSU.

**Wichita Falls Museum of Art  
at  
Midwestern State University**

**Collections Management Policy**

**Approved by the Museum Advisory Board on May 21, 2013  
Recommended for Ratification by the MSU Board of Regents**

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## Selected Definitions

## **I. Mission Objectives**

### **Mission Statement**

As a cultural resource for the North Texas and Southern Oklahoma communities and beyond, the Wichita Falls Museum of Art at Midwestern State University supports the university's liberal arts mission and its educational, research, and service goals. The Museum's permanent art collection, exhibitions and educational programs provide interdisciplinary and multi-cultural explorations of human creativity. Accountable to the public and responsive to the region's changing cultural needs, the Museum offers its patrons opportunities for learning and enjoying the richness of our established and emerging cultural heritage.

### **Scope of Collections**

The collection of WFMA is a rich resource of works of art and cultural significance, both contemporary and historical that foster discussion, exhibitions, teaching and research across disciplines for Midwestern State University and for the surrounding communities. The general scope-of-collections includes works of art on paper by American artist.

Collection categories include:

The Permanent Art Collection- the Museum shall pursue, through purchase, exchange, gift, or bequest, objects that will contribute significantly to a collection of American art and fit within the WFMA's mission.

The Educational Resource Collection - items in this collection may or may not fit within the WFMA's Collection Development Plan, but have value for teaching and research purposes. Staff, volunteers, students, and/or the general public may handle these objects.

*See the Collection Development Plan for collection guidelines.*

## **II. Governance**

The Board of Regents is the governing body of the Wichita Falls Museum of Art. The governing body serves all parts of the Museum as well as the faculty, staff, students, visitors, and support and/or associated groups of the Museum. While the governing body has the responsibility of serving these parties, it must also ensure that all activities are in agreement with federal, state, and University regulations, as well as the mission and policies established for the Museum.

The governing body recognizes that the quality of the Museum's staff is directly related to the Museum's ability to build and maintain collections, conduct research, develop exhibit and education programs for public and academic audiences, and perform on-going services. For this reason, the governing body, acting through the University President and Museum Director, is responsible for approving policies, supporting adherence to the Code of Ethics, and providing resources to support the Museum's mission.

The Museum management and professional staff are responsible for care and preservation of the collection, scholarship and research of the collection, teaching from the collection, development of educational content, funding and resource development, and the day-to-day operations of the institution.

#### **Museum Advisory Board**

The Museum Advisory Board, comprised of community leaders approved by the Board of Regents, meets quarterly and reports Museum activities to the Board of Regents, forwards recommendations and provides input on Museum policies and programs, and seeks ratification of Museum policies by the MSU Board of Regents.

#### **Code of Ethics**

In recognition of its public responsibility, the Wichita Falls Museum of Art endorses and upholds the highest ideals and concepts of ethical and professional practices as set forth by the Code of Ethics by the American Alliance of Museums (AAM). To promote public trust, high standards of operation and behavior are necessary at all levels of the Museum, including individual members of governing bodies, subdivisions and associations, volunteers, and staff. Maintaining these standards is a collective and individual effort.

#### *Code of Ethics, Policies, and Procedures*

Individuals having an affiliation with the Museum are expected to be familiar with and to abide by the Code of Ethics, Policies, and Procedures adopted by the Museum.

#### *Duties and Responsibilities*

Individuals having an affiliation with the Museum are expected to fulfill all duties and responsibilities of their designated position and written job description, in a timely and professional manner.

#### *Use of Resources*

All resources of the Museum, including personnel, salaried-time, facilities, collections, images, equipment, supplies, and funds are to be used only to serve the interests and purposes of the Museum. Unauthorized use of these resources by any individual, strictly for personal benefit, is ethically irresponsible and may be regarded as a conflict of interest, fraud, or theft.

#### *Discretion and Confidentiality*

Individuals affiliated with the Museum have unique responsibilities related to maintaining the Museum's image, trust, and credibility to its public and academic audiences. For this reason, affiliated individuals must 1) properly represent the Museum and their position when interacting with others; 2) exercise professional discretion about activities and concerns of the Museum; and 3) hold in confidence relevant information concerning matters such as collections, personnel, and security.



### *Conflict of Interest*

Individuals having an affiliation with the Museum must avoid situations that may be construed as a conflict of interest. Concerns about potential conflicts of interest will be conveyed immediately to the appropriate Museum authority. The purpose of this concern is to prevent the actual or perceived conflict between personal collecting and the objectives of the Museum. Potential conflicts of interest include: 1) personal collecting within the curatorial collection areas of the Museum; 2) using Museum affiliation, Museum resources, or the influence of one's position in unauthorized ways solely for personal benefit, or to serve solely the interests of persons outside the museum; 3) placing the Museum in a situation that compromises its mission, policies, functions, practices, or philosophies; 4) placing the Museum in a situation that it unduly competes with outside parties; and 5) participating in other employment that compromises one's ability to perform in a timely and professional manner.

## **III. Collections Acquisition, Accessions, and Deaccessions**

### **A. Acquisition of Collections**

**Acquisition:** the process of acquiring an object(s) or collection for the collections of the WFMA. Acquisition does not imply accessioning, but is a necessary prerequisite for accessioning. Acquired objects or collections are recommended for accessioning by the Museum's Curator of Collections and Exhibitions to the Museum Director.

The growth and development of collections adheres to the Mission Statement of the Museum and supports the teaching and research missions of Midwestern State University. WFMA is committed to continued growth and development of collections, in a manner that reflects both legal and ethical duty of care through clear ownership, provenance, condition, value, need, and ability to provide proper long-term care.

Acquisitions may be made by:

- Purchase
- Gift
- Bequest
- Exchange

#### **Guidelines for Acquiring Objects**

The WFMA sets the following guidelines for the purchase or acceptance of a gift of an object and its accession into the collection:

- The object must be consistent with the Museum's mission statement, scope of collection, and code of ethics.
- The Museum must be able to give proper care and storage to the object.

- The acceptance of an object should not result in an expense for conservation ∅disproportionate to the usefulness of the object.
- The object must have a use (research, exhibition or education) in the foreseeable future.
- A satisfactory provenance for the object must be established.
- A valid deed of ownership or other instrument of title conveyance must be provided to ∅the Museum from the acquisition source.
- The Museum or its staff cannot ethically or legally appraise objects for private citizens prior to donation or at any time thereafter, retain an appraiser for a private citizen, or refer an appraiser to a private citizen, and, therefore, shall not be involved in appraisal activities.
- Copyright issues for objects to be acquired must be considered.
- Possession of the objects must be consistent with current laws on cultural property, ∅including the UNESCO Convention: Public Law 97-446, Title III, "U.S. Convention on Cultural Property Implementation Act" and "The Native American Graves Protection and Repatriation Act," Public Law 101-601.
- Gifts and bequests are generally of an unconditional and unrestricted nature, and no work should be accepted with a guarantee of display, publication, perpetual ownership, attribution, or valuation by the WFMA, but the Museum Director may consider special conditions or restrictions in exceptional cases. Any restrictions or conditions must be clearly stated in the Deed of Gift or other instrument of conveyance.
- Objects bequeathed to the Museum preferably should be approved for acquisition prior to the Museum being designated as beneficiary. All objects bequeathed to the Museum are subject to the Acquisition and Accession policy defined in this document. The Museum shall observe appropriate confidentiality with respect to objects acquired through bequest. The Museum is not legally bound to acquire objects that are bequeathed to it, unless by prior agreement.

Adherence to these statements promotes responsible collecting and assures the attendant housing, preservation, and conservation accountability inherent in the acceptance of objects or collections. Reference to these restrictions fosters a spirit of understanding and cooperation with prospective donors by serving as a defined justification for acceptance or rejection of donations, field-generated collections, purchases, transfers and exchanges, or bequests.

#### **Provenance**

The WFMA will acquire an object only when it has been determined, to the degree possible, that the work has not been derived from illicit trade or wrongful seizure and that its acquisition does not contribute to the continuation of illicit trade or otherwise questionable practices in the obtaining of works of art. The WFMA will not knowingly acquire works of art that have been illegally exported or otherwise transferred in violation of the principles of the 1970 UNESCO (United Nations Educational, Scientific and Cultural Organization) *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. The WFMA abides by the principles outlined by the American Alliance of Art Museum Directors in the *Report of The AAMD Task Force on the Acquisition of Archaeological Materials and Ancient Art*. To the degree possible, the WFMA will investigate the provenance of works prior to acquisition and seek to obtain written documentation regarding its history, including import and export documents and necessary permits. The WFMA requests that sellers and donors provide documentation regarding provenance of works offered for acquisition.

## **Documentation**

Record keeping begins with acquisition and is the responsibility of the Curator of Collections and Exhibitions. The kinds of records include acquisitions, accessions, catalog, inventory, loan, insurance, condition report, treatment forms, photodocuments (film and digital images, video recordings), and business records. Records are both paper documents and electronic data entry.

A paper accession file identified by the object's unique accession number will be kept for each object in the museum collection. Original documents for each object to be retained include instruments of conveyance (bill of sale, deed of gift, or, in the case of a bequest, a decree of distribution or copy of the will) and all correspondence, shipping receipts, and other documentation related to an acquisition. The accession file should also contain a definitive credit line that includes any special language requested by donor. This language will be used whenever the object is exhibited or published. The electronic database will contain a digital image of each accessioned work along with notes on condition, conservation status, exhibition history, and present location.

## **B. Accessioning of Collections**

**Accessioning:** Accessioning is the procedure that is initiated by the transfer of clear title, and that officially incorporates objects into the Permanent Collections of the WFMA. Objects are not incorporated into the Museum's collections until they are accessioned. Upon accessioning, the Museum assumes the obligation for the proper care and management of the object(s).

The museum may obtain objects through gift, bequest, purchase, and exchange that convey title of ownership to the Museum. Objects added to the museum collection will be formally accessioned. Objects will be accessioned only upon the recommendation of the curator and the approval of the Museum Director. Each object accepted will be given a unique accession number per the numbering system described in *Museum Registration Methods*.

### **Guidelines for Accessions**

- All items acquired for the Permanent Collections of the Museum will be accessioned in a timely manner.
- Complete records of the accessioned holdings of the Museum are maintained in the Collections Division. Once an object(s) is approved and a signed deed of gift or held-in-trust accessions agreement or receipt in the case of purchased objects is received, then the object(s) or collection is accessioned by the Registrar into the Museum. Accession numbers document Museum ownership or stewardship and are an inventory control device for the Curator of Collections and Exhibitions.
- The accession number system utilized by the Museum is numeric and includes the calendar year of acceptance, followed by a number indicating the order of acceptance. The calendar year is written in full, and the number of order of acceptance is separated by a dash from the year (e.g., 2013-0001). Each accession, whether it consists of a single object or collection of objects, is assigned one unique accession number. The catalog number is indicated by adding the

- individual number in the set after the group order of acceptance (e.g., 2013-0001-0001).
- Accessioning is the responsibility of the Curator, and only the Curator has the authority to assign accession numbers.
  - Undocumented objects found in the collections are those that have no accession number and no record of the object being accessioned or why they are in the Museum. Ownership of undocumented objects cannot be assumed and they cannot be disposed of or accessioned. These objects are abandoned property and the Texas law (Title 6A, Chapter 80) for museum abandoned property and old loans must be followed in order to gain clear title. Once clear title is established, the objects undergo acquisition review.

## **Cataloging**

**Cataloging:** identify and describe in detail through methodical classification each object and provide it a unique identifying number. Cataloging is part of documentary control of the collections, placing the object into proper context and determining information important and unique to that one object. This includes condition reports, updating the database, and photographing the item.

- All accessioned collection objects are cataloged in a timely manner.
- Complete records of the cataloged holdings of the Museum are maintained in the collecting division.
- The catalog number system utilized by the Museum is numeric system that includes the Accession Number followed by a dash (-) and the object number within the group (e.g., 2013-0001-0001).
- The catalog number is written in full on the object in graphite.
- Cataloging is the responsibility of the Curator, and only the Curator has the authority to assign catalog numbers within the collecting division.
- Objects may not be loaned until they are accessioned and cataloged.

*See the WFMA Collections Development Plan for further information on the catalog process.*

## **C. Deaccessioning of Collections**

The WFMA recognizes the importance of periodically evaluating the collection and that judicious use of deaccessioning may strengthen the quality of the museum's collection over time by defining and refining the scope and quality of collections that have grown over the years. The existence of a deaccession policy should not, however, be taken to imply that collections are a resource for the purpose of raising revenue to cover operating costs. The Museum holds its collection in the public trust that obligates the WFMA to act in accordance with the highest ethical standards as defined by the American Association of Museums (AAM). Deaccessioning permanently removes an object from the collections through donation, transfer, exchange, sale, repatriation, loss from collections, deterioration beyond repair, and loss through natural disasters, and allows the transfer of unrestricted title to the receiving agency

**Deaccessioning shall be considered only for the following reasons:**

- Objects that do not relate to the stated mission or scope of collections of the Museum.
- The work is of poor quality, either intrinsically or within its class. The work does not have sufficient study value as to warrant its retention in the collections, or the specific collection as a whole is not of sufficient scale and importance to warrant the support of study examples.
- The work is inferior to a similar example in the collection or a better sample has been acquired.
- Objects used in education programs and from the comparative collections that are consumed.
- The authenticity or attribution of the work can be shown to be false or fraudulent.
- The work is in such poor condition that proper repairs are not feasible or will render the object essentially false.
- The work is hazardous to people and/or other objects in the collection.
- The work is subject to the Native American Graves and Repatriation Act of 1990 (NAGRPA).
- It is conclusively proven that a work acquired by the WFMA was illegally exported from its country of origin (i.e. objects transferred during the Nazi era).

An object must have been accessioned into the Museum's holdings for at least three years before it can be considered for deaccessioning, so as to protect the donor from possible IRS violations. Objects in the collection may be deaccessioned only upon the formal written recommendation of the Curator and the Museum Director, and with the approval of the Board of Regents.

Supporting material shall include at least the following: signed recommendation, accession number, description of object, method of acquisition, estimated value, proposed means of disposal, condition report, and justification. All written materials relating to the deaccession, including the approval of the Board of Regents by a copy of the minutes and the signature of the Board of Regents Chair, shall be kept as part of the WFMA's permanent records. Before disposal, all accession numbers and other identifications relating to the Wichita Falls Museum of Art shall be removed from the object.

#### **Disposal**

In considering alternatives for the disposition of deaccessioned objects, the Museum will consider the best interests of the Museum, the public, scholarly and cultural communities it serves, and the public trust it represents. Gift, exchange, or sale to an appropriate tax-exempt institution will be given first consideration. If objects are offered for sale to the public, preference will be given to an advertised public auction, or other public market place, that will best protect the interests, objectives, and legal status of the Museum. No person associated with the WFMA, including any staff, Advisory Board members, Board of Regents members, or representative or relative of such persons, may acquire a work deaccessioned by the WFMA.

Income from deaccessions shall be used solely for the purchase or acquisition of another work or works.

#### **IV. Collections Care**

The WFMA's collections are its most valuable asset and the Museum has a legal, ethical, and

fiduciary responsibility for the safekeeping of these assets. It is the Museum's responsibility to provide a safe and secure environment for all collections in its custody, including loaned objects. This means controlling light exposure, relative humidity and temperature, pollutants and contaminants in accordance with current best practices.

The goal of collections care is to limit deterioration of the collections through:

- Regulated and monitored temperature, relative humidity, and atmospheric pollutants.
- Low and filtered light levels.
- Integrated pest management.
- Archival housing units that provide a buffer between collections and the environment.
- Archival packaging materials that provide a buffer between collections and the environment.
- Preventive conservation.☐
- Routine preventive maintenance.☐
- Safe handling and moving of collections.
- Integrated record-keeping system.☐
- Insurance.

#### **Housing and Environmental Monitoring**

All materials used for packaging and housing the Museum's collections are stable and non-reactive, as are materials used for constructing exhibit mounts and supports. Use of any exhibit construction material that is not stable requires a stable barrier material to be placed between it and collections objects.

The Museum's internal environment consistently is monitored and controlled throughout the collections and exhibition spaces. Temperature and relative humidity are monitored and regulated on an ongoing basis through hygrothermographs/data loggers located within all collections areas.

#### **Safe Handling**

Safe handling and movement of collections objects is practiced at all times in the WFMA. This practice minimizes risk to objects and supports their in-perpetuity preservation in the Museum.

In general, safe handling involves the preparation of appropriate space to receive the objects prior to a move, preparation of the route along which the object will be moved, and use of appropriate moving equipment with an appropriate number of Museum personnel safely to carry out the move. All objects are evaluated individually before they are handled, packaged, and shipped in order to determine if they are sufficiently stable to withstand each activity. Handling, packaging, and shipping methods are chosen based on the individual requirements and sensitivities of the objects.

#### **Conservation**

As the WFMA does not have a conservator on staff, it is the responsibility of the curator, in consultation with the Museum Director, to set priorities for the conservation of collection objects. Curatorial staff will research and secure appropriate conservation resources and experts as funding is available.

An object may be proposed for treatment through written preliminary proposal that must include the type of treatment proposed and the justification for the proposal. Conservation work with an outside conservator is conducted under a well-defined, comprehensive agreement between the Museum and the conservator. Upon completion of treatment, the conservator will prepare a treatment report for the Museum's records. All conservation proposals, reports, and other records, will be archived within the object's accession file to be maintained by the Curator.

### **Integrated Pest Management**

The WFMA is committed to executing Integrated Pest Management (IPM) practices. The goal of IPM is to reduce deterioration caused by insects and other museum pests through the least toxic methods available, thus not compromising collection integrity or human safety. Integrated pest management provides an ecosystem level approach to the management of pests that is based on cooperation and participation of all staff within the Museum to eliminate or minimize the causative agents of a pest infestation, namely food, moisture, and availability of pest habitat.

**IPM is accomplished through the following activities:**

- Inspecting collections and building for biological activity
- Inspecting and treatment of all incoming objects (including temporary deposits, loan objects, objects brought in for public programs, potential donations and purchases)
- Monitoring and identifying insects and other pests through trapping
- Maintaining clean collections storage environments
- Restricting activities that could introduce pests into collections (for example live plants, cut or dried flowers, trash, food, and drink in areas where collections are located)
- Identification and isolation of infesting species when discovered and isolation and encapsulation of infested objects.
- Treatment and suppression of species through non-toxic or least-toxic measures

## **V. Collections Management**

### **Incoming and Outgoing Loans**

Borrowing and lending objects are inherent practices in a museum and require specific procedures to assure object management. Loans do not involve transfer of title but are the temporary reassignment of objects from the Museum (outgoing) to another institution or to the Museum (incoming). All loans are for a defined period of time and for the stated purposes of exhibition, research, education, or inspection.

A written loan contract must accompany every loan with specifications on rights and responsibilities of each party. The loan contract must stipulate the conditions of the loan to ensure adequate storage, environmental protection, and safety precautions during transit, handling, and use.

### **Incoming Loans**

The Museum may receive loans from institutions or individuals. If the lending institution or individual does not provide a loan agreement, the Museum will use its incoming loan agreement to document the incoming loan. The Museum exercises the same care with objects on loan as it does with its own objects. The WFMA will not undertake any matting, framing, or conservation treatment without permission of the lender. Returned works on loan to the Museum are to be packed and shipped as received, unless different arrangements are made in consultation with the lender.

All incoming loans must be insured. If insurance is waived, a written agreement by the lender to waive insurance and release the Museum from any liability associated with the loan must be on file prior to receipt of the loan.

Loans of personal property from individuals for warehousing in the Museum will not be considered. The Museum will not accept loans of objects for indefinite periods of time. The Museum may accept long-term loans for a specified period of time, subject to renewal and annual review, for the purpose of eventual accession, in the following instances: future donation (supported by a letter of intent) or future bequest (supported by a copy of the lender's will).

The Museum reserves the right to cancel a loan or remove the loan object(s) from exhibit at any time. All loans are for a set period of time that cannot exceed two years. Property on loan to the Museum for 15 years or more, and for which no written loan agreement exists, and to which no person has made claim according to the records of the Museum, is considered abandoned in accordance with Texas law (Title 6A, Chapter 80).

### **Outgoing Loans**

The WFMA loans works of art and cultural significance from its collection to other non-profit institutions for temporary exhibitions and other scholarly and educational purposes. While on loan, objects must be afforded the same level of care and protection as provided by the WFMA. Because of these considerations, loans are made only to other similar institutions, non-profit agencies, and educational organizations. Works are not loaned to individuals.

Loan request decisions are based upon the following criteria:

- the condition of the work
- the value of the work
- the impact of the loan upon the WFMA's exhibitions, educational programs, and teaching and research needs
- the significance and importance of the exhibition or project for which the loan is requested
- the expertise, scholarship, and outcomes such as publications
- the facilities, environmental conditions, and security provisions of the requesting institution
- the justification of the WFMA's work to the exhibition or project

To assure objects requested for loan receive proper care and security, the requesting institution must present verification of their environmental, storage, exhibition, and security conditions and procedures for the handling and transit of objects. Objects must be packed and transported in the



safest possible way in accordance with the nature and condition of the objects.

The loan period is six months with options to renew and no objects shall be on exhibition loan for longer than one year. Traveling exhibits may warrant a contract for a longer loan period.

Applications should be submitted at least six months before the opening date of an exhibition.

Objects on loan must be returned promptly when the loan period expires. The Museum reserves the right to cancel or deny renewal of any loan. Returned loan objects undergo inventory and evaluation before being loaned again.

All objects sent out on loan are insured. Normally, insurance coverage is provided by the borrowing institution. Current and reasonable insurance valuations are the responsibility of the Curator. Under most circumstances, insurance is all risk, wall-to-wall coverage. A certificate of insurance is required from the borrowing institution prior to transportation of the loaned objects. The borrower will be responsible for any loss or damage to an object lent by the WFMA including all-inclusive cost of conservation to damaged objects. Any conservation or repair work performed in conjunction with the damaged object will be performed only upon the prior written consent of the Curator.

Loaned materials may not be altered by the borrower in any way, or reproduced by casting, copying, or other methods without written permission of the Curator. Except for condition reports, all photography, reproduction, or replication of borrowed objects must be with prior written approval by the Curator with notification to the Museum Director. The Museum must be credited in all publications and exhibitions associated with the loan object, including photographs and reproductions, and must receive two (2) copies of any publication.

### **Inventory**

Inventory provides accountability, updates collection records and documentation, provides the opportunity to check the condition of each object, and aids in maintaining the security of the collection. Inventory is the physical verification of the presence, location, and condition of the objects for which the Museum has assumed responsibility. By conducting inventories, the Museum better fulfills its legal and ethical responsibilities.

The WFMA practices four types of inventory: accessions, comprehensive, spot-check, and relocation.

1. The accessions inventory is conducted at the time of acquisition to document incoming objects and provide a baseline.
2. A comprehensive inventory is conducted on the entire collection level once every 10 years accounting for all objects.
3. A spot-check inventory is conducted on a regular basis as needed for a specific group of objects, cabinet, or shelf.
4. A relocation inventory is conducted at any time an object or collection is moved.

### **Unclaimed loans and abandoned property**

Unclaimed loans are objects for which a loan agreement exists but contact with the lender has lapsed. In order for the Museum to terminate the loan or assume title to the object, the Museum

must make a good faith effort to contact the lender to officially notify him/her of the termination of the loan. Such loans may not be considered for termination and their titles transferred to the Museum unless the object has been on indefinite loan and held by the Museum for five years or more, or the object has been on loan for a specified amount of time and no action has been made by the lender to claim the object once the loan period has expired and the Museum has given notice of the termination of the loan.

When the Museum must give notice of the abandonment of property or the termination of a loan, the Museum will send a notice by certified mail (return receipt requested) to the last known owner at the most recent address on record. If no address is on record, the Museum will publish notice in a newspaper (see requirements below). If the Museum receives no written proof of receipt of the notice within 30 days of the date mailed, or if no address is on record, the Museum will publish notice, at least once each week for two consecutive weeks, in a newspaper of general circulation in both the county in which the Museum is located and the county of the last known address of the owner (if known). This notice will contain:

- A description of the object
- The name and last known address of the owner (if known)
- A request that anyone knowing of the whereabouts of the owner provide written notice to the Museum
- A statement that if written assertion of title is not presented by the owner to the Museum within 90 days from the publication date of the second notice, the object will be considered abandoned or donated (with no restrictions) and will become the property of the Museum.

The Museum must also provide the same care and handling it gives its own collection, regardless of the status of an object. All such objects will be documented, as completely as possible, by the Curator, who will maintain files on all unclaimed loans/abandoned property. The lender must promptly notify the Museum, in writing, of any change of address or ownership of the object.

#### **“Found” Objects**

As in many collections, the Museum possesses objects that lack sufficient documentation to determine how (or if) they entered the museum collection. “Objects found in the collection” differ from abandoned property and unclaimed loans in that no record of past or current ownership exists. Some of these undocumented objects are known to exist, while others may be expected to appear at times of inventory. Such objects will retain the Museum’s care while in its possession. The objects should be identified, as much as possible, and labeled by the Curator to avoid confusion. The Curator will keep files on such objects.

If the Museum wishes to retain ownership of a found object, the object may be accessioned into the collection following all steps in the Museum’s acquisition policy, but it must be designated as a found object. The Museum recognizes the possibility that the object may be claimed by the rightful owner at a later date and will return the object if adequate proof of ownership is given.

Accession numbers for found in collection items follow the same format as all other museum

accession number, however, the accession group will be 0000 with the source listed as “unknown” (e.g. 2013-0000-0001). If the original documentation is found for an object that has been accessioned into the collection as “Found in Collection (FIC)”, the object will be returned to its original number and the FIC number will be retired.

If the Museum wishes to dispose of a found object after all reasonable attempts to identify its source have failed, it may do so, but recognizes the risks involved (for example, subsequent claims by rightful owners). Found objects may be disposed of only with the same approval process used in the Deaccessioning policy. Objects may be given to another institution with less likelihood of repercussions to the Museum should the rightful owners make a claim. If a found object is to be sold, a good faith effort will be made to determine legal title beforehand.

### **Access**

The WFMA carefully controls access to collection areas. Control of access to the public, researchers, and Museum employees limits the opportunities for unauthorized use, damage, loss, theft, and/or destruction of collections. Collections available for research are those that have been accessioned and cataloged. Researchers, donors, students, cultural groups, or others seeking access to collections must first present a request to the appropriate curator who evaluates the risk. Access to collections is at the discretion of the Curator. Collections research is conducted in a secure room separate from the collections housing area. The person making the request has access only to the objects or collection requested.

### **Security**

The purpose of security is to protect collections against a variety of risks. The goal of security is to limit damage or loss of collections. The Museum provides security for its collections through the following risk management strategies that are used to provide proper security for collections.

1. Systems and devices for deterring and detecting intruders
2. Insurance
3. Emergency preparedness

Access to areas other than public spaces is restricted to the Museum staff, students, and volunteers. Only paid University staff may be issued keys to Museum facilities. Unpaid staff and non-Museum personnel may be allowed access under specific conditions and with supervision by paid Museum staff. All keys to campus buildings are the property of the State of Texas, are subject to State Law and enforcement, and may not be duplicated.

### **Insurance**

The WFMA’s collections are insured under a fine arts insurance policy. Works are insured for current market value while in transit and in the custody of a borrower in accordance with the Museum’s Outgoing Loan Policy unless other arrangements between the Museum and borrower are made in a signed contractual agreement. Curatorial staff are responsible for providing up to date insurance values for objects in the collections.

Incoming loans will be insured by the WFMA at the request of the lender unless the lender waives this requirement in a signed contractual agreement prior to the Museum receiving the works. It is the responsibility of the lender or depositor to provide the Museum with an insurance value for the object(s) prior to shipment or delivery of said object(s) to the Museum. If no value is stated on the loan or temporary deposit documents, the fair market value at the time of loss or damage will be the insured amount.

Any loss or damage to a WFMA object, whether on site, in a traveling exhibition, or while on loan, must be reported immediately to the Curator.

#### **Appraisals and Identification**

WFMA staff members are prohibited from providing appraisals or monetary valuations of works of art to any party outside the Museum. Staff may respond to inquiries about appraisal services by directing them to the American Society of Appraisers (ASA) or the International Society of Appraisers (ISA).

Insurance valuations, rather than formal appraisals, may be given by the Curator for museum collection objects leaving the premises for loan.

Museum staff may provide expertise on works outside the WFMA's collections, but this in no way shall be considered a formal authentication.

#### **Intellectual Property/Reproduction and Copyright**

The Curator is responsible for determining the copyright status of works in the collections. If another party holds the copyright or license the Museum will require written permission to reproduce the work before a copy of the image is made available. Record photography of collection objects may be conducted by curatorial staff in the course of the documentation, examination or treatment of an object.

Non-flash photography by the public of installations from the permanent collection is allowed. Such photography is intended for private study only and may not be used for publication without written permission from the Museum.

The WFMA must be credited for the use of any reproductions of works in the Museum's collections. A credit line supplied by the Museum must accompany any published picture of a museum object. As stated in the reproduction agreement, the number of copies of a publication including a reproduction of a Museum object will be provided to the Museum for the accession file. No image may be cropped, overprinted, bled off the page, electronically manipulated or otherwise distorted, nor may any detail of an image be published without the prior written permission of the WFMA.

## **VI. Exhibitions**

The WFMA's exhibition program supports the mission and collection of the Museum as a whole for the purpose of informing, inspiring, and enlightening a defined audience. Exhibitions are organized by the curatorial staff, both from the collection and from outside the collection, borrowed from traveling exhibitions organizations, museums and art institutions, artists, private lenders and commercial galleries.

Each exhibition is evaluated from several viewpoints including:

- quality of the artwork
- scholarly content
- potential for interpretative programming
- relevance to the Museum's mission
- audience appeal
- links to the museum collection
- acquisitions opportunities
- collaborative opportunities with key cultural partners

Exhibitions should adhere to the concepts of public service and education while subscribing to standard practices in the Museum field. The Museum does not authorize certain kinds of exhibitions.

The following represents the kinds of exhibitions that are considered unacceptable:

- Exhibitions that publicize or promote commercial products or services.
- Exhibitions that willfully, with malice aforethought, impugn the reputation of any person.
- Exhibitions that do not support the notion of human dignity.<sup>2</sup>
- Exhibitions that threaten the health and safety of the staff or visitors.
- Exhibitions that are intended to promote and/or enhance a particular religious belief, attitude, or dogma.
- Exhibitions that intentionally or unintentionally promote an attitude of prejudice against any person or persons.
- Exhibitions from groups or organizations with commercial interests or that promote products or services.
- Exhibitions that perpetuate myths or stereotypes viewed as negative or demeaning to a people, race, gender, religion, or ethnic group.
- Exhibitions that compromise the artist's or scholar's rights.

## **VI. Policy Review and Revision**

The Management Team is responsible for the periodic review and revision of the *Collections Management Policy*, which should take place at least every five years, or as circumstances dictate. Changes must be recommended by the Museum Curator and Museum Director, approved by the Museum Advisory Board, and ratified by the Board of Regents.

## Selected Definitions

The following terms and definitions come from *Things Great and Small: Collections Management Policies*, by John E. Simmons, published by the American Association of Museums, Washington, DC, 2006.

**Accessioning** – The formal process used to accept legally and to record a specimen or object as part of a collection; the act of accepting objects into the category of materials that a museum holds in the public trust; the creation of an immediate, brief, and permanent record utilizing a control number for an object or groups of objects added to the collection from the same source at the same time, and for which the Museum has custody, right or title.

**Acquisition** (n) – Something acquired by a museum (but not necessarily involving the transfer of ownership); (v) – The process of obtaining custody (physical transfer) of an object or collection.

**Appraisal** – A judgment of what something is worth; an expert or official valuation, as for taxation; the process of determining the monetary value of something.

**Bequest** – Transfer of property to an institution under the terms of a deceased person's will; the gift of personal property under the terms of a will. Bequests may be conditional upon the happening or non-happening of an event (such as marriage), or the executory in which the gift is contingent upon a future event. Bequests can be of specific assets or of the residue (what is left after specific gifts have been made).

**Cataloguing** – The process of organizing the information about an accession by creating records of specific information; the creation of a full record, in complete descriptive detail, of all information about an object, assembly, or lot, cross-referenced to other records and files, and often containing a photograph, sketch, film, sound, or other electronic data.

**Collections Management Policy** – A written document, approved by the institution's governing authority, that specifies how collections will be acquired, accessioned, documented, stored, used, cared for, and disposed of.

**Conservation** – Maximizing the endurance and minimizing the deterioration of an object or specimen through time, with as little change to it as possible.

**Copyright** – (1) Legal recognition of special intellectual property rights, distinct from the right of possession, that a creator may have for a work. Copyright exists for original works in a tangible media and covers the rights to reproduce, adapt, distribute, perform, or display the work. (2) The exclusive right of the author or creator of a literary or artistic property to print, copy, sell, license, distribute, transform to another medium, translate, record or perform or otherwise use (or not use) and to give it to another by will.

**Copyright law** – The body of law that governs the exploitation of literary, musical, artistic, and

related works. In the United States, this is contained in Title 17 of the U.S. Code, in combination with the regulations of the Copyright Office and the cases that have interpreted Title 17 and those regulations.

**Cultural affiliation** – A relationship of shared group identity which can be reasonably traced historically or prehistorically between a present day Indian tribe or Native Hawaiian organization and an identifiable earlier group (NAGPRA, 25 U.S.C. 3001.2(3)); association of an object with the culture that produced or used it.

**Culturally sensitive object** – a collection element that requires special handling or use restrictions due to its importance to a particular culture.

**Deaccessioning** – The formal process of removing an accessioned object or group of objects from a donor to an institution and describes the conditions of the gift.

**Deed of gift** – A contract that transfers ownership of an object from a donor to an institution and describes the conditions of the gift.

**Disposal** – The process of physically removing a deaccessioned object from the Museum's custody.

**Funerary objects** – Items that, as a part of the death rite or ceremony of a culture, are reasonably believed to have been placed intentionally with or near individual human remains at the time of death or later.

**Gift** – The voluntary transfer of ownership of property completely free of restrictions.

**Incoming loan** – Objects, lots, specimens, or archival materials to which the Museum does not have legal title but for which it is legally responsible while they are in its possession and used in a museum-sponsored activities.

**IPM – Integrated Pest Management** – The coordinated use of biological and environmental information with selected control measures to reduce or eliminate pest damage; a holistic approach to pest management decision making, taking advantage of all appropriate pest management options, including chemicals.

**Intellectual property** – Unique products of human intelligence that have real or potential commercial value (e.g., designs, inventions, literary works, unique names, and industrial processes).

**International law** – Treaties between countries; multilateral agreements; some commissions covering particular subjects, such as whaling or copyrights; procedures and precedents of the International Court of Justice ("World Court"), which only has jurisdiction when countries agree to appear; the United Nations Charter; and custom. However, there is no specific body of law that governs the interaction of all nations.

**Inventory** – (n) An itemized listing of objects, often including current location, for which the Museum has responsibility; (v) The process of physically locating objects through an inventory.

**Loan** – A bailment; a temporary transfer of a collection object from a lender to a borrower; a loan does not involve change in ownership.

**Loan agreement** – A contract between a lender and a borrower of an object, specifying the object and outlining the conditions of the loan and the respective responsibilities of each party.

**NAGPRA** – Native American Graves Protection and Repatriation Act; An act instigated in 1990 to protect human remains, funerary articles, and sacred objects that can be affiliated with a Native American tribe. (25 U.S.C. 3001.2(3)).

**Object** – Something placed before the eyes; something capable of being seen, touched, or otherwise sensed; a material thing.

**Object in custody** – Any object that the Museum is responsible for or is liable for, including both objects that the Museum owns and those left in temporarily in its care.

**Outgoing loan** – An object loaned by a museum to another institution. It is an outgoing loan from the perspective of the lending institution; such a loan would be an incoming loan to the borrowing institution.

**Policy** – A guideline that regulates organizational action. Policies control the conduct of people and thus the activities of the systems.

**Preventative conservation** – Actions taken to detect, avoid, block, and mitigate agents of deterioration that affect museum collections.

**Procedure** – Specific instructions for enacting and carrying out a policy.

**Provenance** – For works of art and historical objects, the background and history of ownership. The more common term for anthropological collections is “provenience,” which defines an object in terms of the specific geographic location of origin. In scientific collections, the term “locality,” meaning specific geographic point of origin, is more acceptable.

**Publication** – In U.S. Copyright Law, the distribution of copies of a work to the public by sale or other transfer of ownership (including gifts and donations), or by rental, lease, or lending. The offering to distribute copies can constitute publication, but a public performance or display of a work normally does not.

**Records** – All information fixed in a tangible (textual, electronic, audiovisual, or visual) form that was



created by an organization as part of its daily business.

**Repatriation** – To return or restore the control of an object to the country of origin or rightful owner.

**Restricted gift** – The voluntary transfer of ownership of property with conditions and/or limitations placed upon that ownership.

**Risk** – The chance of an undesirable change occurring.

**Risk management** – A program of risk control that includes analyzing the probability of risks to museum collections, facilities, visitors, and staff as well as planning and implementing appropriate preventative measures and response methods.

**Sacred object** – Specific ceremonial object for which is needed by traditional religious leaders for the practice of traditional religions by their present-day adherents.

**Sale** – Transfer of title in return for money or other thing of value on terms agreed upon between the buyer and seller.

**Trademark** – A distinctive design, picture, emblem, logo or wording (or combination) affixed to goods for sale to identify the manufacturer as the source of the product. Words that merely name the maker (but without particular lettering) or a generic name for the product are not trademarks. Trademarks are registered with the U.S. Patent Office to prove use and ownership.

**Work** – (n) Something produced by creative effort; an artistic production (e.g., a work of art).



Wichita Falls Museum of Art at Midwestern State University

Facility Rental Fees

Updated 9.1.13

The Rental Fees and Event Policy of the Wichita Falls Museum of Art at Midwestern State University are in compliance with the MSU Policies and Procedures Manual. Conditions are outlined in the MSU Policy and Procedures Manual and in the Event Policy of the Wichita Falls Museum of Art at MSU to all renters of the Museum facility.

As prescribed by the MSU Policy and Procedures Manual 4.117 BUILDING USE POLICY & FEE SCHEDULE - OUTSIDE GROUPS, the facility and grounds of the WFMA at MSU may be rented based on availability by profit and non-profit organizations and individuals.

Rates for space use for Profit, Non-Profit and Individuals:

Reservations are required for use of the Museum facility and grounds at last one month in advance. Rates for non-profit organizations are less than the may be 25% of the rates for-profit organizations, or may be free, based on the time of day and availability of the space.

Table with 3 columns: Facility Name, Profit Individuals, Non-Profit. Rows include Event Multipurpose Suite, Event Hall Multipurpose Gallery, Art Lounge, Boardroom, Grounds and Courtyard, and Education Classroom.

As prescribed by the MSU Policy and Procedures Manual 4.116 BUILDING USE POLICY & FEE SCHEDULE - INTERNAL GROUPS & ORGANIZATIONS, the facility and grounds of the WFMA at MSU may be rented based on availability by student sponsored groups, academic departments, colleges and schools, and administration.

Rates for space use for student sponsored groups, academic departments, colleges and schools, and administration:

Reservations are required for use of the Museum facility and grounds at last one month in advance. Rates are free or discounted, based on the time of day and availability of the space, usually the cost for MSU Internal Groups is 25% of the rates for outside profit organizations. A user fee may be charged for MSU Internal Groups to cover set-up and cleanup and staffing.

Descriptions of Spaces:

Event Multipurpose Suite- This area includes the Event Hall Multipurpose Gallery, Art Lounge, Boardroom, Education Classroom, Grounds, Courtyard. The Event Hall with windows overlooking Sikes Lake, has media accommodations and polished concrete floor, the Art Lounge with windows overlooking the courtyard and grounds, and the education classroom. The Suite is available for weddings, receptions, parties, events, concerts, and films, etc.

Event Hall Multipurpose Gallery - 2000 square feet and has media accommodations and polished concrete floor, accommodates maximum 170-160 seated depending on the event. The Event Hall Multipurpose Gallery is available for small weddings, receptions, parties, events, concerts, films.

Art Lounge- 1000 square feet, and has a polished concrete floor. Accommodates a maximum of 70 seated. The Lounge is available for small weddings, receptions, parties, events, luncheons, and films.

Boardroom- 425 square feet and has a large boardroom tables and 14 chairs. May be used for meetings and small receptions. May be rented with the Multipurpose Gallery to allow more space for buffet service.

**Grounds and Courtyard** - Accommodates a maximum of 150 seated around permanent sculpture in the Courtyard. No furniture from Museum may go on the grounds.

**Education Classroom** - 450 square feet and features a mural by Polly Cox and a tile floor. This is the small meeting room or preparation room for caterers. Accommodates a maximum of 25 seats for meetings.

**Included in rental price:**

<del>Table-Linens</del>	Limited sizes and colors
<del>Attendant</del>	<b><u>If event occurs during business hours event has one attendant</u></b>
Tables	5ft round, 6ft round, 4 ft. round, 6 ft. rectangle 8 ft. rectangle, bistro tables
Chairs	White folding chairs for receptions, maroon and silver for meetings
Cleaning	After event
Room Set up	Minimum set up by Museum staff

**Deposits:**

<b>Reservation Deposit</b>	payment of 50% of estimated cost holds the date for your event and is applied to your final invoice
<b>Damage Deposit</b>	payment of 20% of estimated costs cover the cost for any damage to or excessive cleaning of the facility after your event. If damages/cleaning exceeds the deposit additional payment will be required.

**Additional Fees:**

**Outside Public Hours**                    **If event occurs when Museum is not open to the public, there is a charge for added attendants. Minimum 2 attendants per event at \$25 per hour**

**Attendants & Security**            TABC licensed server must be hired for liability purposes if alcohol involved. Museum will provide professional security at cost of \$25 per hour.

**Boardroom**                    **If needed with Event Hall for extra serving area cost \$250 per event**

**Cleaning**                    For special cleaning after event a fee of \$25 per hour may be charged.

**Linens**                    **White tablecloths to the floor for \$15/table, white and maroon table covering \$10 per table**

**Media**                    AV Cart, speakers, LED projector, microphones, flat screen TV, etc., are available for inside use at an additional cost of \$50/day for equipment and set up.

**Set Up and Breakdown**            Day of Event, an additional ~~\$50~~ **\$25** per hour, will be charged if time exceeds the base rental **for all spaces except the Event Hall which is \$ 100 per extra hour and the Education Classroom which is \$25 per extra hour.**

Day Prior to Event – space may be reserved for the entire day prior to the event for an additional \$500.00.

After Event, an additional \$25 per hour will be charged if takedown exceeds the base rental.

2013 Administrative Council and Board of Regents Meeting Submission

McAllister & Quinn Higher Education Services offer a range of consulting services that focus on increasing the strategic focus of a company or organization with the goal of providing a high return on investment. Through a combination of strategic grants prospecting and grants writing service and coupled with institution wide consulting, they are confident that they can help MSU diversify and increase funding for the University and advance our priorities. As part of their monthly retainer fee, the services include

**A. Federal Grant and Foundation Prospecting Research**

A comprehensive service focused on obtaining federal grants and private foundation funding. The federal grants and foundations team will work closely with Midwestern State University to support and expand their existing grant and foundation efforts. They will conduct an organizational analysis that examines the University's strengths, locate grant and foundation opportunities based on the analysis and put these into a 12 month matrix. All potential grant competitions that are placed into the 12 month grant matrix (that is divided into quarters), have been prequalified for eligibility and probability of success. Each 12 month grant matrix has approximately 3 federal and 1 foundation opportunities per quarter in it and once this matrix is collaboratively developed, MSU would have a focused grant strategy for the year.

**B. Faculty Development through Face-to-Face Meetings with Program Officers and Workshops**

The McAllister & Quinn team possesses extensive relationships and personal contacts with Program Officers at all of the federal agencies that fund institutions of higher education including the NSF, NEH, HRSA, HUD, and the Departments' of Education, Labor, Commerce, Justice, Transportation, and Energy. The firm organizes and hosts 3-4 federal agency sponsored workshops per year that Program Officers work one-on-one with faculty to learn how to understand and write a successful grant.

**C. Grant Writing Services from Network of Professional Writers**

Midwestern State University would have access to the McAllister & Quinn 125 grant writing professionals operation and will write one grant per quarter. These writers, whose backgrounds range from accomplished academics to seasoned professionals, are a diverse group of individuals who each have specific areas of expertise and have written successful grants throughout their careers. We have organized and developed this grant writing team with the understanding that all grants are different and that it is essential that we link up the appropriate writers with their areas of expertise. In other words, if you want to be successful, you can't have an engineer writing a nursing grant or a scientist writing an NEH grant.

**D. Institution Wide Projects and Partnerships**

McAllister & Quinn has a proven track record of developing public-private partnerships that can assist organizations to secure targeted federal program funding through grants. The federal government is supportive of the public-private partnership model that allows colleges and universities to leverage the resources of government and industry to bring greater efficiency and success to a project.

**Cost:**

McAllister & Quinn works with clients on a set \$8,000 monthly retainer basis and two year contract.

**PROPOSED ACADEMIC CALENDAR  
MIDWESTERN STATE UNIVERSITY**

**2014 - 2015**

(2<sup>nd</sup> Summer 2014 ends Aug. 7)

**Fall Semester 2014**

Saturday	March 1	Priority Application Date for Admission
Thursday	August 7	Application Deadline for Admission
Monday	August 18	Faculty Meetings
Mon.-Tues.	August 18-19	Re-enrolling Student Registration
Wed.-Thur.	Aug. 20-21	Orientation for new students Registration continues by alpha
Friday	August 22	Registration
Saturday	August 23	Classes begin 8:00 a.m.
Mon.-Wed.	Aug. 25-27	Change of Schedule and Late Registration
Monday	September 1	Labor Day - No classes
Monday graduation	September 29	Deadline for December graduates to file for
Monday	October 6	Deadline for May graduates to file for graduation
Tuesday	November 25	Thanksgiving Holiday begins at 10:00 p.m. (Saturday classes do not meet on November 29)
Monday	December 1	Classes resume 8:00 a.m.
Friday	December 5	Last day of classes
Saturday	December 6	Final examinations begin
Saturday	December 13	Commencement

End December 5 = 15 weeks

Class Meetings: MWF 42, TR 29, S 14 (includes Saturday after registration, but does not include Saturday after Thanksgiving.)

### Spring Semester 2015

Saturday	November 1	Priority Application Date for Admission
Monday	December 15	Application Deadline for Admission
Mon.-Tues.	January 12-13	Re-enrolling Student Registration
Wed.-Thur.	January 14-15	Orientation for new students Registration continues by alpha
Friday	January 16	Registration
Saturday	January 17	Classes begin 8:00 a.m.
Monday	January 19	Martin Luther King Day - No classes
Tue.-Thur.	January 20-22	Change of Schedule and Late Registration
Monday	February 16	Deadline for May graduates not enrolled for fall semester to file for graduation
Saturday	March 14	Spring Break begins at 5:00 p.m. March 16-21 – No classes
Monday	March 23	Classes resume
Wednesday	April 1	Easter Break begins at 10:00 p.m. April 2-4 – No classes
Monday	April 6	Classes resume
Friday	May 8	Last day of classes
Saturday	May 9	Final examinations begin
Saturday	May 16	Commencement

End May 8 = 15 weeks

Class Meetings: MWF 43, TR 29, S 14 (includes Saturday after registration, but does not include Saturday during Spring Break or during Easter Break.)

## **Summer Semesters 2015**

### **First Term:**

Friday	May 1	Priority Application Date for Admission
Friday	May 15	Application Deadline for Admission
Monday	May 25	Memorial Day Holiday – University Closed
Thursday	May 28	Orientation for new students Registration
Monday	June 1	Classes begin
Monday	June 29	Last day to file for August graduation
Thursday	July 2	Final examinations

### **Second Term:**

Monday	June 1	Priority Application Date for Admission
Monday	June 15	Application Deadline for Admission
Thursday	July 2	Orientation for new students Registration
Saturday	July 4	Independence Day
Monday	July 6	Classes begin
Thursday	August 6	Final examinations

Summer I & II Class Meetings: 20 (includes Finals) + Registration

**PROPOSED ACADEMIC CALENDAR  
MIDWESTERN STATE UNIVERSITY**

**2015 - 2016**

(2nd Summer 2015 ends Aug. 6)

**Fall Semester 2015**

Sunday	March 1	Priority Application Date for Admission
Friday	August 7	Application Deadline for Admission
Monday	August 17	Faculty Meetings
Mon.-Tues.	August 17-18	Re-enrolling Student Registration
Wed.-Thur.	Aug. 19-20	Orientation for new students Registration continues by alpha
Friday	August 21	Registration
Saturday	August 22	Classes begin 8:00 a.m.
Mon.-Wed.	Aug. 24-26	Change of Schedule and Late Registration
Monday	September 7	Labor Day - No classes
Monday graduation	September 28	Deadline for December graduates to file for
Monday	October 5	Deadline for May graduates to file for graduation
Tuesday	November 24	Thanksgiving Holiday begins at 10:00 p.m. (Saturday classes do not meet on November 28)
Monday	November 30	Classes resume 8:00 a.m.
Friday	December 4	Last day of classes
Saturday	December 5	Final examinations begin
Saturday	December 12	Commencement

End December 4 = 15 weeks

Class Meetings: MWF 42, TR 29, S 14 (includes Saturday after registration, but does not include Saturday after Thanksgiving.)



### Spring Semester 2016

Sunday	November 1	Priority Application Date for Admission
Tuesday	December 15	Application Deadline for Admission
Mon.-Tues.	January 11-12	Re-enrolling Student Registration
Wed.-Thurs.	January 13-14	Orientation for new students Registration continues by alpha
Friday	January 15	Registration
Saturday	January 16	Classes begin 8:00 a.m.
Monday	January 18	Martin Luther King Day - No classes
Tue.-Thur.	January 19-21	Change of Schedule and Late Registration
Monday	February 15	Deadline for May graduates not enrolled for fall semester to file for graduation
Saturday	March 19	Spring Break begins at 5:00 p.m. March 21-26 – No classes
Mon.-Tue.	March 28-29	Easter Break
Wednesday	March 30	Classes resume
Friday	May 6	Last day of classes
Saturday	May 7	Final examinations begin
Saturday	May 14	Commencement

End May 6 = 15 weeks

Class Meetings: MWF 43, TR 29, S 15 (includes Saturday after registration, but does not include Saturday during Spring Break and Easter Break.)

## **Summer Semesters 2016**

### **First Term:**

Sunday	May 1	Priority Application Date for Admission
Sunday	May 15	Application Deadline for Admission
Monday	May 30	Memorial Day Holiday – University Closed
Thursday	June 2	Orientation for new students Registration
Monday	June 6	Classes begin
Monday	June 27	Last day to file for August graduation
Friday	July 8	Final examinations (MSU is open this Friday due to Monday, July 4 <sup>th</sup> being a holiday and MSU is closed.)

### **Second Term:**

Wednesday	June 1	Priority Application Date for Admission
Wednesday	June 15	Application Deadline for Admission
Monday	July 4	Independence Day Holiday – No classes
Friday	July 8	Orientation for new students Registration (MSU is open this Friday due to Monday, July 4 <sup>th</sup> being a holiday and MSU is closed.)
Monday	July 11	Classes begin
Thursday	August 11	Final examinations

Summer I & II Class Meetings: 20 (includes Finals) + Registration