

Missouri Statute 327

Additional Details from Required Training

College and Graduate School of Architecture & Urban Design

Sam Fox School of Design & Visual Arts

Prepared by the Office for Socially Engaged Practice

Last updated 7.12.2021

What is Missouri Statute 327?

And why does it matter?

The Missouri Board for Architects, Professional Engineers, Professional Land Surveyors and Professional Landscape Architects oversees professional services in these areas in Missouri.

These services are governed by a state statute known as Chapter 327. The services covered under this chapter include “planning services” that include architecture, engineering, land surveying, and landscape architecture, including all services which need to be either prepared by a licensed design professional or supervised by an appropriately licensed design professional.

What is Missouri Statute 327?

And why does it matter?

Compliance with this statute is essential.

A violation of this statute is a misdemeanor and can lead to discipline by the board.

In addition, violation of licensure requirements may have an impact for students on pursuing future licensure.

Violations can also impact on WashU's relationship with the State of Missouri.

What kinds of projects should faculty engage on?

We want to encourage Sam Fox School faculty to take on community collaborations that:

- fill gaps that would not otherwise be addressed by professional practice
- provide valuable learning opportunities to students
- support faculty practice and research

Focus on these collaborations does not mean you can't take on projects outside of these areas. In our educational efforts, we want to be sure to meet learning objectives while not competing with professional practice.

Do faculty members need to be licensed?

As a faculty member, you may not need to be licensed to participate in or teach community projects in your classes. However, there are some very important considerations for you as you scope and execute collaborations with the community.

If you are leading a design/build project that requires an architect or a landscape architect's seal, you must either be licensed in the State of Missouri (or relevant jurisdiction) OR have a licensed professional as a formal part of your team. Formalizing this agreement could mean co-teaching, having a written contract, or another structure that supports formal relationships. Discuss with your chair or the Director.

If you are working on projects in private practice, you will need to carefully review Chapter 327 to verify if you should pursue licensure in the relevant jurisdiction. You may want to speak with a lawyer. *If you are not a licensed professional in the relevant jurisdiction, do not represent yourself as one.*

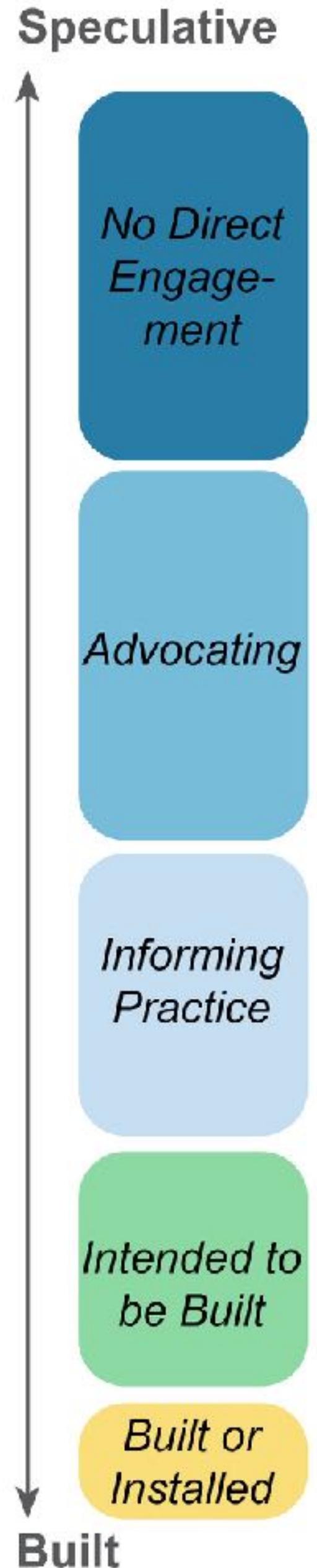
Requirements of MO 327

Faculty, staff, and students all have a role to play in keeping us in compliance

Requirements vary depending on the type of interaction you are having with outside partners and professional practice.

The framework to the right illustrates different types of engagements that may happen through courses, research, or practice engagement in the school.

This document provides additional detail about the types of engagements, and the expectations and requirements for faculty related to these types.



Speculative

No Direct Engagement

Most core studios, many options studios.

- Connection to a place or community limited to field trips or site visits.
- Minimal interaction with organizations, institutions or individuals.
- Minimal intention to share or publish work to broader, non-academic audience.

No Direct Engagement

Advocating

Informing Practice

Intended to be Built

Built or Installed

Built

Speculative



No Direct Engagement

Example: Housing Studio

In the 419 Housing Studio, students deal with a real site in cities around the world. There is no direct partnership, and there is minimal interaction with organizations or individuals associated with the site or the problems at hand. Work that is published is clearly marked as student work.

This includes most core studios, and many options studios.



Xiaoyu Yang, 419 International Housing Studio led by Emiliano López.



Built

No Direct Engagement Requirements

If there is a specific site:

- Clearly communicate role
- Label documents as student work

Tools to use:

- Syllabus text*
- Final Work Disclaimer text*
- Field Trip Waiver*
- Blue Page: Site Visits

* indicates required tools



Speculative

No Direct Engagement

Syllabus Text

This text should be included in each syllabus to frame expectations for the students.

“Work produced in this studio or seminar is creative and exploratory work to benefit students’ growth as designers. If the faculty or administration determines that the completion or implementation of student work, by law, requires the participation of and/or authorization by a licensed professional, the faculty conducting the project will seek professional participation. It is your responsibility to clarify to parties benefiting from your work that you are a student and not a licensed design professional.”

Advocating

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No Direct Engagement

Final Work Disclaimer Text

This text should be included with all shared student work to clarify its purpose.

“Work included in this document was produced by students in [course name] [course date]. This work was produced under the supervision the course instructor [instructor name] [instructor contact information]. The projects and final products may not be as comprehensive as would be expected from a similar report prepared by a professional. Notwithstanding anything herein to the contrary, everything provided by Washington University including, without limitation, all technical material, advice, information, reports, data, and results, is provided “as is” and without any warranty of any kind, expressed or implied. Unless otherwise indicated, authors retain the ownership of all works they create. Please see the Copyright Agreement for additional details.”

Speculative

No Direct Engagement

Field Trip Waiver

This form must be completed by all students before heading out on a field trip (near or far).

Contact the College office for more information.

STATEMENT OF PERSONAL RESPONSIBILITY AND ASSUMPTION OF RISK REGARDING PARTICIPATION IN WASHINGTON UNIVERSITY IN ST. LOUIS
SAM FOX SCHOOL OF DESIGN & VISUAL ARTS
COLLEGE OF ARCHITECTURE / GRADUATE SCHOOL OF ARCHITECTURE & URBAN DESIGN
FIELD TRIPS IN DESTINATION

I, _____ Student #_____, a student at Washington University in St. Louis (the "University"), wish to participate in the School of Architecture & Urban Design Field trips in DESTINATION, (SEMESTER), as part of the A4# MUD #: Name of course with faculty.

1. Risks and Dangers of Travel. I understand that participation in the Field trips in DESTINATION, will involve travel to and from DESTINATION, as well as travel (with the group and independently) within the DESTINATION. I am aware and fully understand that travel involves certain inherent conditions, hazards, and risks which may result in loss or damage to personal property or illness or injury (including death). Those conditions, hazards and risks include but are not limited to air and ground transportation; housing and facilities; medical facilities and treatment; strikes; work stoppages; labor disputes of any kind; natural disasters; inclement weather; riots; terrorist activities or attacks; crimes; accidents, or illnesses. I further understand that the University cannot and does not assume responsibility for any of these conditions, hazards or risks or for any related personal injuries or property damage.
2. University is not Insurer. I understand that the University does not require that I or anyone else participate in the Field trips in DESTINATION. I understand that the University has no control over the laws, transportation, politics, or social or medical conditions I will encounter as part of my participation in the Field trips in DESTINATION. I further understand that it is not the task of students, faculty members or others participating in the Field trips in DESTINATION to serve as guardians of my safety, and that I am solely responsible for my own safety during my participation in the Field trips in DESTINATION.
3. Medical Needs and Health Insurance. I am aware of my own personal medical needs and represent that I am able to safely participate in the Field trips in DESTINATION. I have adequate health insurance coverage to meet any and all needs for payment of medical costs while participating in the Field trips in DESTINATION. I understand and agree that University does not have medical personnel available to participants during the Field trips in DESTINATION, and cannot be and is not responsible for attending to any of my medical needs, that I assume all risk and responsibility therefor, and that if I must be hospitalized or otherwise receive medical care while on the Field trips in DESTINATION, the University cannot and does not assume legal responsibility for payment of such costs.
4. Authorization for Emergency Medical Treatment. I hereby grant the University, or any faculty member or fellow student acting on behalf of the University, permission to authorize emergency medical treatment, if necessary, and understand and agree that neither the University nor the person acting on behalf of the University assumes responsibility for any injury or damage that may arise out of or in connection with such authorization.



No Direct Engagement

Blue Page: Site Visits

This guide outlines the ethics, risks, and opportunities of heading off-campus for class, and can be used with students to think through visiting a site.

The Sam Fox School of Design & Visual Arts Blue Page for

SITE VISITS: IN THE FIELD

The Sam Fox School of Design & Visual Arts Blue Page for

SITE VISITS: IN THE FIELD

Going out in the world to see the site and location (or being "in the field") where you want to work is an essential part of understanding a project for a course. Use this guide to help consider the ethics, risks, and opportunities of heading off-campus for class.

GOING DEEPER IN THE FIELD

You may want to do more than just observe about the community you are visiting. You may want to work directly with the community or representative organizations.

Set Expectations

Be clear about the expectations members should have for the visit. Consider what you will communicate, either to the whole community or to specific groups.

Participate in Other Activities

There are many ways to participate in the community. Consider:

- Attend a community meeting
- Eat at a local restaurant
- Visit local businesses
- Volunteer at a local organization
- Return to the community after the visit

Be Aware of the Site

Depending on your role, you may be invited to visit sites that are not typically open to the public. If you are invited, ask for permission to visit.

REMEMBER

In one visit, or even over time, you may not fully understand the context or history of the site. Be conscious and respectful of how much a place means to people. Even if there doesn't seem to be anyone around, think about your visit as going to someone's home.

DO NO HARM

At a minimum, we want to do no harm in the places we visit. Identify our relationships are mutually beneficial, where the community gains as much as we learn.

A Challenging History

Universities have a long history of taking more than they give to communities they work with. Examples include:

- Over-surveying with no outputs
- Appearing to "study" the residents
- Taking pictures as if people and places are on display

Serving as a Representative

Off-campus, you are a representative of yourselves, your class, your faculty, the University, and your profession. In some communities, there may be negative impressions of these groups; others may have positive associations. You have the opportunity to shift these perceptions through your actions and demeanor.

Working With Limitations

As a student, you are limited by your time, capacity, skill, knowledge, power, and other factors. Consider setting expectations that align with your limitations, and work within your constraints.

REMEMBER

A "site" is someone's home, history, and place. Be conscious and respectful of how much a place means to people. Even if there doesn't seem to be anyone around, think about your visit as going to someone's home.

Find more resources

WHAT ARE YOU TRYING TO LEARN?

Before you go, ask yourself: Why are you going to this place? Maybe it's an assignment. Maybe you have a specific question. Use the answer to make a plan.

Ask yourself:

- Why are you going to this place?
- What do you hope to get out of your visit?
- What tools do you need to get there?
- What expectations do you have? What biases or preconceived notions?
- What expectations might people in this place have about you?
- How can you be least disruptive to a site?

OUT IN THE FIELD OR ON THE SITE

Once you're off-campus, keep these important considerations in mind.

Pay Attention!

For your safety, be aware of your surroundings:

- Do not text and walk.
- Do not lose track of your surroundings.
- Be aware of intersections, cars, and people.
- Use your best instincts. If you feel uncomfortable, cut yourself in a safer location, and ask for help.

Stay Out of Private Property & Buildings

If you are invited to be on the site:

- Do not enter buildings, yards, or spaces that are not clearly open to the public without an invitation from the owner.
- Do not enter any abandoned or damaged buildings or structures.
- Do not force open any doors or gates to gain access to any space.
- Do not climb trees or structures to get a view of a site.

GET READY TO GO

Being prepared and confident in the details for a visit helps everything run smoothly and lets you focus on observing, engaging, and immersing with people and places.

Make a plan with your team/class. You may want to consider:

- Transportation from place to place
- What clothing you'll wear to be comfortable and respectfully dressed
- Schedules
- Sharing responsibilities with classmates
- Safety precautions
- Emergency plans and contacts
- Inclement weather plans
- Bringing transit cards and identification

REMEMBER

A "site" is someone's home, history, and place. Be conscious and respectful of how much a place means to people. Even if there doesn't seem to be anyone around, think about your visit as going to someone's home.

Be Conscious of the Camera

Cameras can be uncomfortable, rude, or even illegal. Consider these suggestions:

- Avoid taking photos of secure buildings, homes, or sites where children gather.
- If you will be doing a lot of photo documentation on site, be prepared to explain why you are taking photos.
- See the Blue Page Representing People: Photography and Visuals for more information about photos of people.

Practice Listening and Humility

Practice listening and humility when interacting with people. You are learning from their lived experience.

- Ask questions and don't make assumptions.
- Make eye contact and actively listen.
- Listen more than you talk.
- Prepare questions in advance.

Last updated 11-29-2019 | 1

Speculative

No Direct Engagement

Advocating

Informing Practice

Intended to be Built

Built or Installed

Built

Speculative

Advocating

- May or may not have a real site or partner.
- Professional community is not likely to address issue.
- May be initiated by faculty or community partners.
- May draw attention to a question or opportunity.

No Direct Engagement

Advocating

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Advocating

Example: Shared Sites Options Studio

Working with the Center for Aging at WashU and the Sau Po Center for Ageing at Hong Kong University, faculty and students radically rethought the potential for design to respond to the aging population globally. Partners were involved in reviews and presentations during the semester, and received a book at the end of the studio.



Jennifer Hohol.

Advocating Requirements

If there is a specific partner:

- Clearly set expectations in writing.

Tools to use:

- Curriculum Collaboration Project Proposal
- Copyright agreement
- Blue Page: Community Reviews and Presentations



Advocating

Curriculum Collaboration Project Proposal

Outlines expectations like:

- Project objectives
- Responsibilities of each group
- Timelines and key dates
- Resources required
- Clarification of copyright and

University policies such as disclaimer of warranty

Should be developed with the partner.



Washington University in St. Louis

Curriculum Collaboration Project Proposal
Project Title
Course Title

This Curriculum Collaboration Project Proposal ("Proposal") is non-binding and simply outlines the parties' mutual understandings and expectations for collaboration on the project described below (the "Project").

[NOTE TO FACULTY: This format is appropriate for short-term (one semester or less) collaborations where there are no funds exchanged and no installation of work. Contact Liz Kramer (kramer@wustl.edu) for more information or if your collaboration includes funding or installation of work.]

Prior to completing this agreement, consider reviewing these guides for more information:
Identifying Strong Partners: <https://insidesamfox.wustl.edu/items/identifying-strong-partners/>

Collaborators may want to review Working With Us to learn more about collaborating with the Sam Fox School: <https://insidesamfox.wustl.edu/facultystaff/engagement/resources-for-community-partners/>

Introduction

PROJECT DESCRIPTION
Briefly describe the project.

PROJECT OBJECTIVES

- List objectives for the project for both parties

Scope of Work

RESPONSIBILITIES — WUSTL FACULTY MEMBER

- List responsibilities of faculty member in collaboration

RESPONSIBILITIES — COLLABORATOR

- List responsibilities of collaborator in project
- Include role of collaborator in providing feedback or review of work.

RESPONSIBILITIES — STUDENTS

- List responsibilities of students in collaboration

RESPONSIBILITIES — OTHER

- List responsibilities of other parties in collaboration

RESOURCES REQUIRED
Information, resources, or contacts required for students to complete this project may be required from



Advocating

Copyright agreement

Establishes the use of work created by students by partner organizations following the completion of a class. Must be signed by students, faculty, and partner, and includes attribution and appropriate use.



Washington University in St. Louis

Copyright Agreement
Project Title
Course Title

Thank you for partnering with the Sam Fox School and Washington University. This document is meant as a supplement to the Partnership Agreement document, and should be discussed by students, faculty, and community partners.

Students retain the ownership of works that they create, unless otherwise noted. This document outlines the circumstances and specific, limited ways in which a partner may use the works received following this partnership.

Under U.S. Copyright Law and WUSTL IP Policy (§I(3)(b)), student typically retain ownership of intellectual property rights to works they create. As copyright holder, students may decide whether and when their work will be made available beyond the typical course setting. Use of material developed by students in the course of the project requires permission from the student creator.

The student creator grants [Partner] specific and limited rights to reproduce and share their material consistent with project purposes, outlined below. [Partner] must give appropriate credit and attribution to Student.

[Partner] acknowledges: (1) no project material created by a Student shall be considered a *work made for hire*; and (2) any transfer of ownership in whole or in part requires separate, written agreement with the copyright holder. Additional details and definitions are at the end of this document.

Expected Deliverables
Please describe expected deliverables:

Expected Deliverables

The partner may use or share the received deliverables in the following formats and venues, or for the following purpose(s):

- Internal meetings and use
- With future consultants, professionals, or designers hired by partner
- Future projects
- Public meetings
- Exhibitions
- Other (please specify)



Informing Practice

- Working with a real site or location.
- Has a community partner who may someday implement a related project

Informing practice projects could be *something that will be built eventually* or *something that could be built now, by someone else*





Informing Practice

Example: B E E L I N E Options Studio

Working with Great Rivers Greenway and Cornerstone Corporation, students spurred visions for the community and encouraged residents to advocate for a greenway that enhances health for human and non-human communities. Partners were involved in reviews during the semester, and received a book and drawings to be used in future community engagement.



A walnut orchard and shaded plaza create a community resource. Makio Yamamoto.

Informing Practice Requirements

If something is to be built eventually, but the details aren't planned:

- Set clear boundaries for the WashU role, particularly if a project is continuing into implementation.
- Engage professionals in the review process.

Tools to use:

- Blue Page: Community Reviews and Presentations
- All previous tools



Informing Practice Requirements

If something to be built now (by another professional):

- Include licensed professionals who will execute the project on the team or involved in the project.
- Establish a contract that outlines the working practices, and is approved by the director.

Tools to use:

- Work with Office for Socially Engaged Practice or the Research Office to utilize a Project Agreement



Informing Practice

Blue Page: Community Reviews and Presentations

This guide addresses best practices for maximizing the value of partners' time in reviews and student presentations.

The Sam Fox School of Design & Visual Arts Blue Page for

COMMUNITY REVIEWS AND PRESENTATIONS

Inviting community partners and members to attend reviews and presentations can be a great way to get their feedback and introduce them to your students' work. Maximize their time and your efforts with these tips.

SET YOUR INTENTIONS	MAKE IT COMFORTABLE	PREPARE YOUR GUESTS	FOLLOW-UP
<p>Why are you inviting someone to join your review or presentation? Set your intentions and design the session to support this goal.</p> <p>Seeking design or aesthetic critique: You want feedback on the form and concept of the work. Consider inviting other faculty or practitioners. If you invite non-design stakeholders, prepare them to contribute.</p> <p>Seeking specific feedback: You are looking for detailed feedback to help move forward. Show work that helps prompt response to your questions, and ask specifically for this feedback.</p> <p>Seeking general feedback: You are looking for general conceptual feedback about the work so far. Open the floor up and provide references for everyone to understand the project.</p> <p>Sharing your status: You want to update the partner on the progress so far. Visualize the expected milestones and provide an update that helps build relationships.</p>	<p>Designing your session to be welcoming and understandable to community guests is essential to their engagement and participation.</p> <p>Logistics</p> <ul style="list-style-type: none">• Limit the time commitment, particularly from small organizations. Plan breaks that make it acceptable for a partner to leave, and schedule them to attend the most important parts of the session.• Consider accessibility and transportation. An off-campus venue may allow access for all. If guests are coming to campus, provide navigation maps and parking validations. <p>Introductions</p> <ul style="list-style-type: none">• Provide an introduction to the project, both spoken and written, in case visitors miss the beginning of a session.• Introduce each of your guests, or have them introduce themselves. Consider having students introduce themselves before presentations.• Nametags can be helpful in building relationships between guests. <p>Comforts</p> <ul style="list-style-type: none">• At a minimum, provide water for guests. Consider also providing light snacks.• Point out the location of the restrooms at the beginning of the session. If there are locked doors, send someone with the guest to ensure they can return.	<p>Many partners will be new to the critique process. Prepare them by sharing expectations in advance.</p> <p>Define Expectations</p> <p>In advance, identify the sessions you hope your partner or their representatives will attend, including dates, times, participants, and locations. Confirm these with reminders along the way.</p> <p>Before a Session</p> <p>Confirm your guest's attendance and answer or reaffirm the following questions.</p> <ul style="list-style-type: none">• What is the time commitment? Can they come and go during the session? When will the session wrap-up?• What is their role? What questions should they ask? Should they prepare anything in advance?• Who else will be attending? What is their role in the critique and the project?• Where will the session be held? Is there parking available? How much time is needed to arrive at the venue?• What follow-up will be needed after this session?• How can they get in touch with you on the day of if they have problems?	<p>After a session ends, check in with your community guests.</p> <p>How was the session?</p> <p>It can be worth the time to ask how the session was, to address anything that wasn't understood or wasn't comfortable. Use this feedback to improve future sessions.</p> <p>Where are the materials?</p> <p>Guests frequently want access to materials to share with their colleagues and neighbors. The Office for Socially Engaged Practice can help you share materials through the library, or you can provide them directly. Check out the guide about copyright for helpful tips about legal protection for student work. You may consider producing a takeaway for easy sharing day.</p> <p>What happens next?</p> <p>Be clear about next steps for this initiative. If you're at the end, you may want to schedule a one-on-one follow-up conversation with partners. If you're continuing on, be sure to send reminders about agreed upon timelines.</p> <p>Say thank you!</p> <p>Always thank community guests for their time and participation in any review or presentation.</p>

Questions? Email the Office for Socially Engaged Practice (kramer@wustl.edu). Find more resources at sites.wustl.edu/insidesets/engagement/.

Last updated 6.27.2018 | 1

Speculative

No Direct Engagement

Advocating

Informing Practice

Intended to be Built

Built or Installed

Built

Speculative

Informing Practice

Sam Fox School Project Agreement

This agreement is a contract that outlines terms for projects that have the following conditions:

- Working with a for-profit organization
- Waiving student's IP or copyright rights
- Transfer of funds or joint application for funds related to the project
- Commitments beyond one semester
- Any engagement that may require a Non-Disclosure Agreement (NDA)

Must be developed with support from the Office for Socially Engaged Practice or the Research Office.

SFS Project Agreement

This SFS Project Agreement (the "Agreement"), dated as of _____ between _____, a corporation of the State of _____ and having a principal place of business at address: _____

(the "Company") and The Washington University, a corporation established by special act of the Missouri General Assembly approved February 22, 1853 and acts amended thereto, and having its principal place of business at One Brookings Drive, St. Louis, MO 63130, on behalf of its Sam Fox School of Design & Visual Arts (the "University").

For good and valuable consideration, the receipt and sufficiency of which is acknowledged, the parties agree as follows:

A. Purpose. The purpose of this Agreement is to guide and direct the parties in providing high quality educational experiences for students participating in the Course through the Sam Fox School of Design & Visual Arts ("Course"). The parties understand that the principal and overriding purpose of the Course and Project is the education of the student Project Participants.

B. General

- 1) The Course is an educational program in which student teams work with a sponsoring company in a wide array of areas of art, design and the built environment. Company and University have collaboratively completed the Project Proposal describing the Project and the services to be provided by University, a copy of which is attached hereto as Exhibit A and incorporated herein by this reference ("Project"). Using a faculty advisor and students (collectively, the "Project Participants"), University will perform the Project with the starting date of the Project estimated to be (ADD START DATE) and ending date estimated to be (ADD END DATE).
- 2) The number of Project Participants designated for participation in the Project will be mutually determined by agreement of the parties, and may at any time be altered by mutual agreement. All Project Participants must be mutually acceptable to both parties and any student may be withdrawn from the Project based upon violations of the rules and policies of the Company or the University where both parties reasonably believe that it is not in the best interest of the Project for the student to continue.
- 3) All materials, including without limitation, documents, drawings, models, sketches, designs and lists furnished by the Company to the University or which are designated in writing to be the property of the Company shall be returned promptly upon completion of the Project or at any time upon written request of the Company.

No Direct Engagement

Advocating

Informing Practice

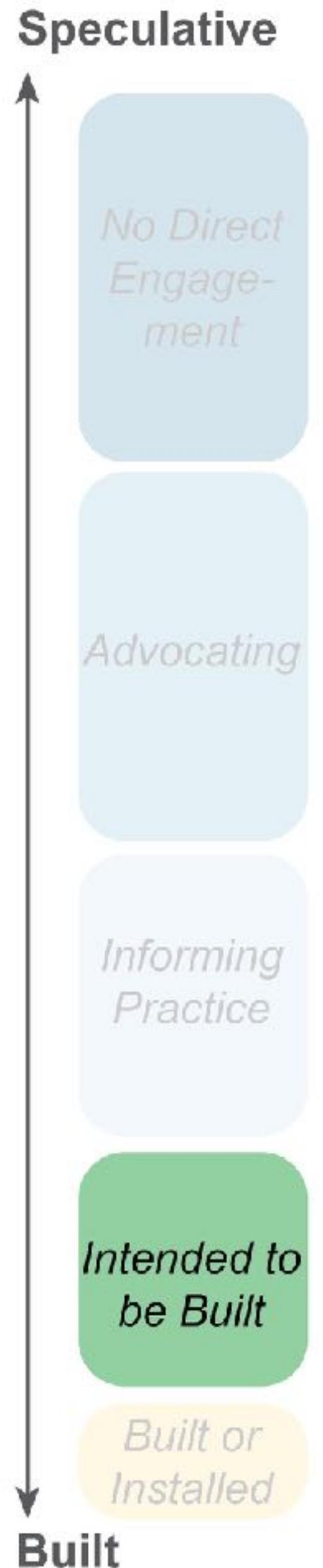
Intended to be Built

Built or Installed

Built

Intended to be Built

- Working with a real site or location.
- Has a community partner who is planning to implement.



Speculative

Intended to be Built

Example: The Ville Market Place

Working with community members, the AIA, and a development company, students and faculty proposed an indoor-outdoor community farmers' market and urban garden. Partners were involved in feedback on reviews, scoping the project, and ultimately pursuing implementation.



The Ville Market Place, rendering.

*Intended to
be Built*

*Built or
Installed*

Built

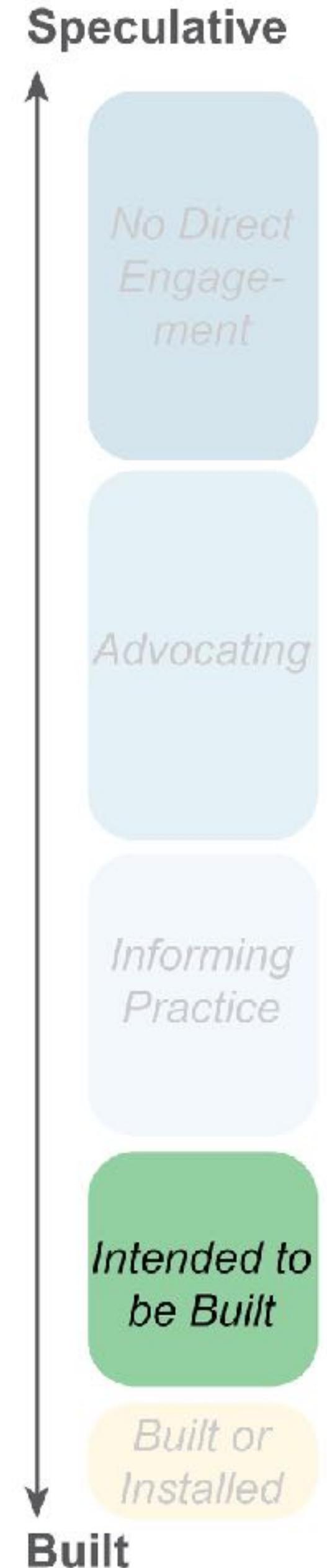
Intended to be Built Requirements

Something to be built now (by faculty):

- Faculty must hold appropriate licenses in Missouri (or the relevant state), or be in partnership with an appropriately licensed professional

Tools to use:

- Contract or agreement
- Consultation with Office of the General Counsel and Risk Management to confirm liability and insurance. Contact OSEP or Research Office to coordinate.
- Notification, and potential approval from Director and/or Dean



Speculative

Intended to be Built

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Advocating

Informing Practice

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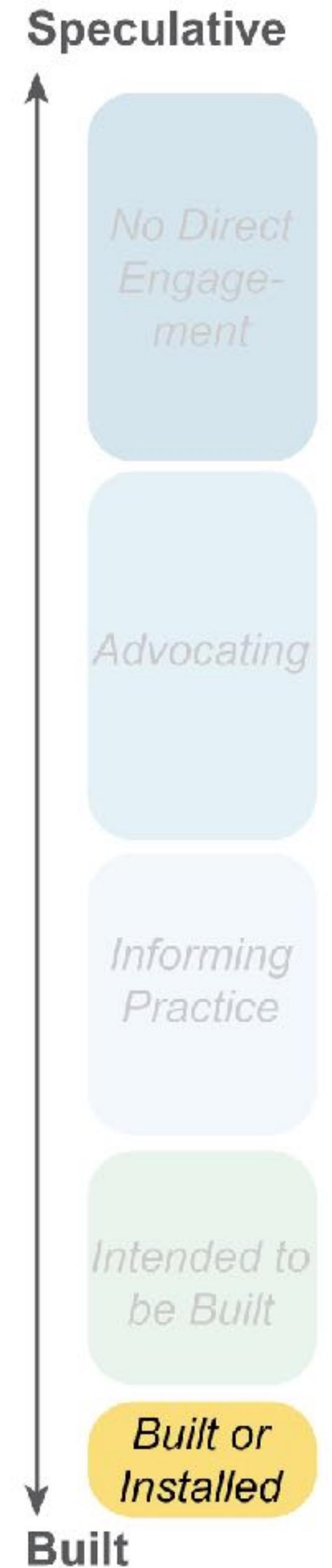
Built

Speculative

Built or Installed (Design/Build)

- Has a physical manifestation that is installed off-campus*, even for a short time.
- May or may not involve students in documentation, fabrication, or installation.

*On-campus installations also have oversight and approval requirements, but are not covered in this training.

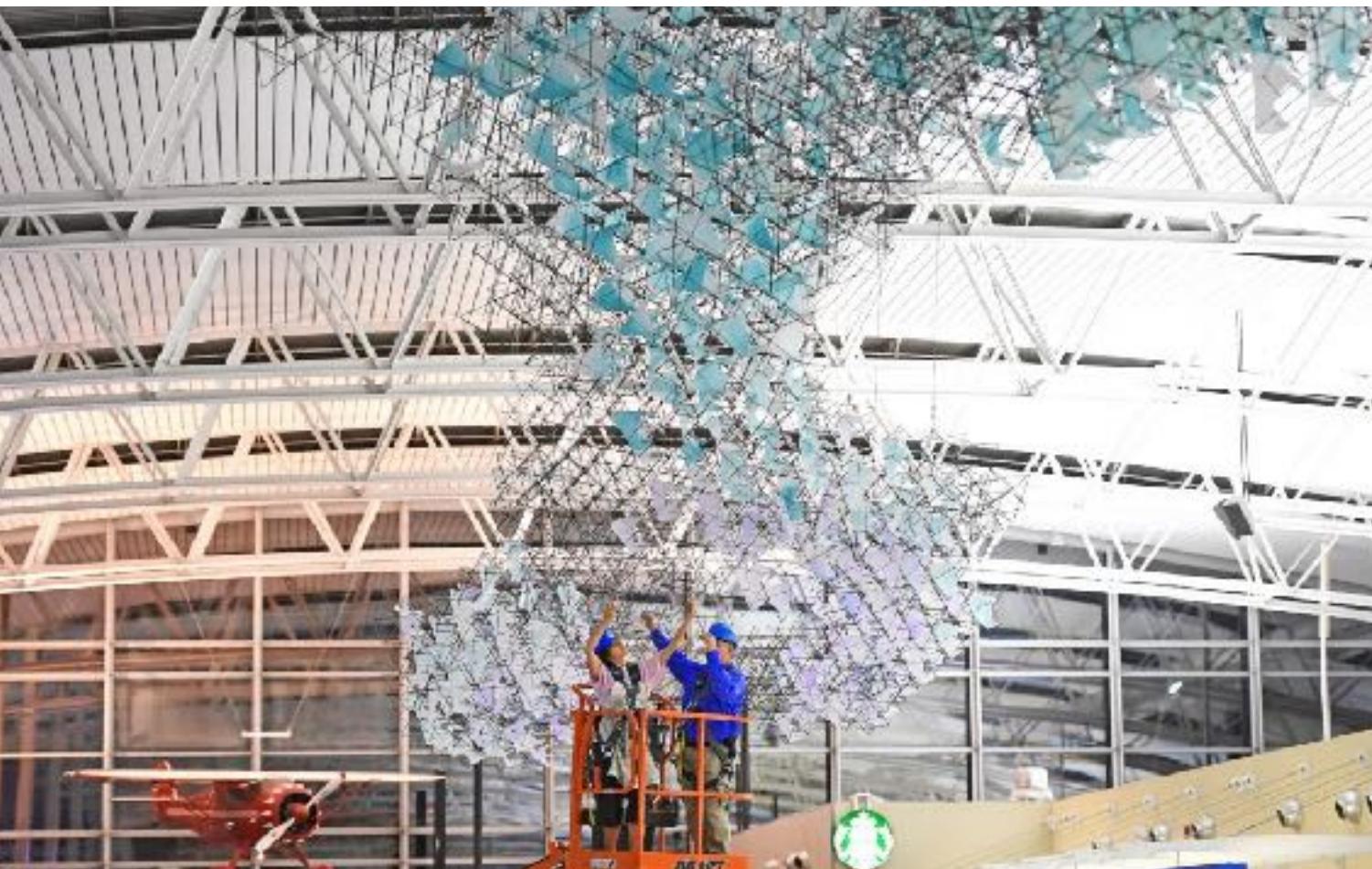


Speculative

Built or Installed (Design/Build)

Example: Spectroplexus

Working with the Airport Art Advisory committee, students designed, proposed, fabricated, and installed a sculpture at the airport. Partners selected the site, reviewed and approved proposals, and assumed maintenance responsibility upon installation.



(Photo: James Byard/Washington University)



Speculative

Built or Installed (Design/Build)

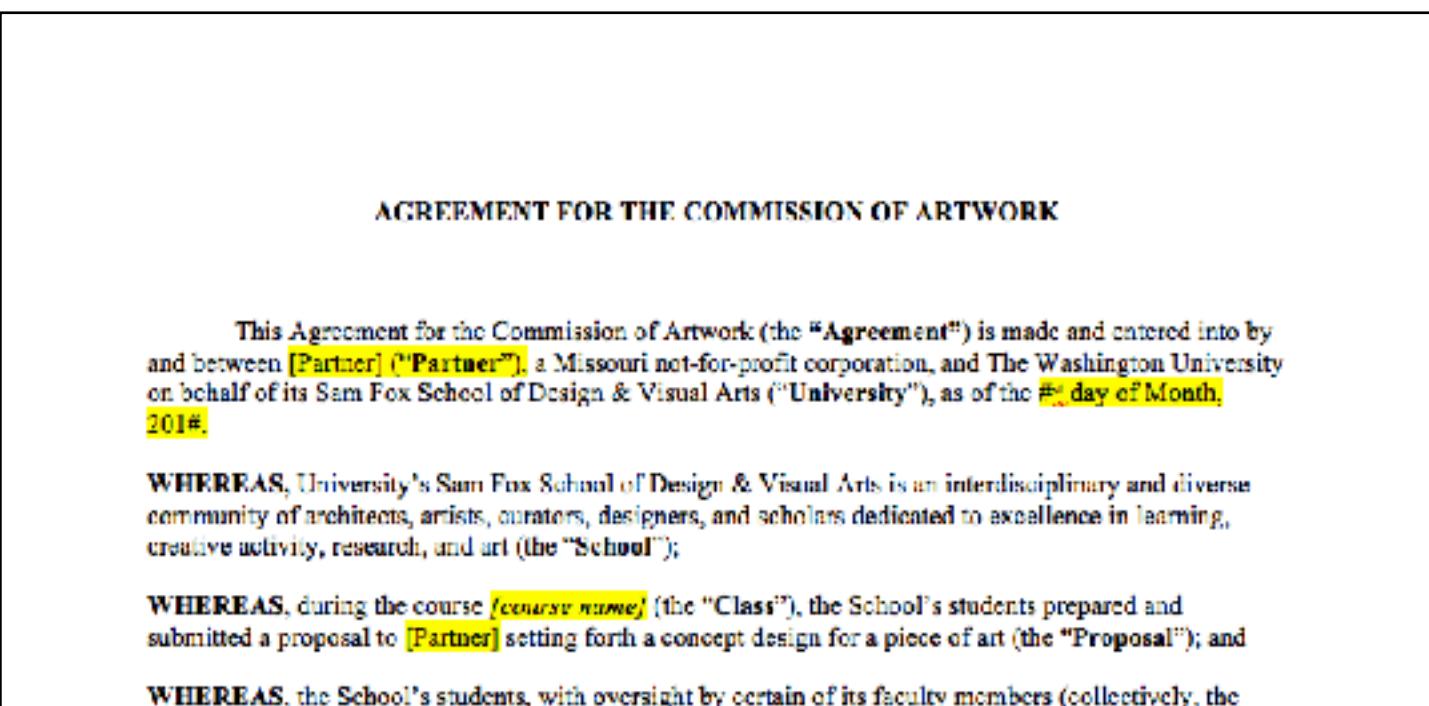
Requirements

Something to be built now (by students)

- aka a *Design/Build project with licensed faculty oversight:*
- Students must receive appropriate training
- Consultation with Director and Dean
- Signed contract required before start of fabrication

Tools to use:

- Consultation with Office of the General Counsel and Risk Management to confirm liability and insurance.
- Contact OSEP or Research Office to coordinate
- Contract or Agreement for the Commission of Artwork.
- Administrative approval from Director and/or Dean



Advocating

Informing Practice

Intended to be Built

Built or Installed

Built

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Built or Installed (Design/Build)

Agreement for the Commission of Artwork

For all off-campus installations:

- Any installation project within a course, such as a design/build
- All built or installed projects

Must be reviewed and approved by multiple stakeholders, including the Office of General Counsel and the Dean, and must be signed by the Dean or Director.

Coordinate with the Office for Socially Engaged Practice *at least 4 months* in advance of a planned project.

AGREEMENT FOR THE COMMISSION OF ARTWORK

This Agreement for the Commission of Artwork (the "Agreement") is made and entered into by and between [Partner] ("Partner"), a Missouri not-for-profit corporation, and The Washington University on behalf of its Sam Fox School of Design & Visual Arts ("University"), as of the #st day of Month, 201#.

WHEREAS, University's Sam Fox School of Design & Visual Arts is an interdisciplinary and diverse community of architects, artists, curators, designers, and scholars dedicated to excellence in learning, creative activity, research, and art (the "School");

WHEREAS, during the course *[course name]* (the "Class"), the School's students prepared and submitted a proposal to [Partner] setting forth a concept design for a piece of art (the "Proposal"); and

WHEREAS, the School's students, with oversight by certain of its faculty members (collectively, the "Participants"), researched, developed and hand-crafted elements of a piece of art as part of the Class; and

WHEREAS, [Partner] has reviewed and approved the Participant's Proposal and desires to purchase and display the Artwork (as hereinafter defined) in [partner] [location].

NOW THEREFORE, the University and [partner] hereby agree as follows:

1. **Artwork.** The Project deliverable is a work of art as generally depicted in the Proposal and as further described in **Attachment 1** (the "Artwork").
2. **Location of Artwork.** The Artwork will be located in [location] (the "Site"), as depicted on **Attachment 1**, as approved in writing by [partner]. Except as otherwise provided for in Section 7 of this Agreement, [partner] agrees that it will not intentionally alter, modify, change, relocate, destroy or damage the Artwork without first obtaining consent from University, which consent shall not be unreasonably withheld, conditioned or delayed.
3. **Artwork Items.** The Artwork will be comprised of [materials] as described in **Attachment 1**.
4. **Artwork Design and Fabrication.**
 - a. Participants shall determine the artistic expression, scope, size, material, texture, color and method of fabrication of the Artwork, subject to review and acceptance by [partner] as set forth in this Agreement. Participants will collaborate with [partner] in a manner that ensures that

No Direct Engagement

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Category	Requirements	Tools
<i>Specific Site?</i>	<ul style="list-style-type: none"> • Clearly communicate role • Label documents as student work 	<ul style="list-style-type: none"> • Disclaimer text* • Syllabus text* • Field Trip Waiver* • Site Visit Blue Page
<i>Specific Partner?</i>	<ul style="list-style-type: none"> • Clearly set expectations in writing. 	<ul style="list-style-type: none"> • Curriculum Collaboration Project Proposal • Copyright agreement
<i>Something to be built eventually</i>	<ul style="list-style-type: none"> • Engage professionals in review process • Clearly establish boundaries of WashU role in project 	<ul style="list-style-type: none"> • Utilize Community Reviews and Presentations Guide for best practices
<i>Something to be built now (by other professional)</i>	<ul style="list-style-type: none"> • Include licensed professionals who will execute project on team • Establish a contract that outlines the working practices, and is approved by the director. 	<ul style="list-style-type: none"> • Project Agreement (OSEP or Research to support)
<i>Something to be built now (by faculty)</i>	<ul style="list-style-type: none"> • Faculty must hold appropriate licenses in Missouri, or be in partnership with licensed professional 	<ul style="list-style-type: none"> • Contract or project agreement (OSEP or Research to support) • Consultation with Office of the General Counsel and Risk Management to confirm liability and insurance. (OSEP or Research to support)
<i>Something to be built now (by students) – a Design/Build project with licensed faculty oversight</i>	<ul style="list-style-type: none"> • Students must receive appropriate training • Consultation with Director and Dean • Signed contract required before start of fabrication 	<ul style="list-style-type: none"> • Consultation with Office of the General Counsel and Risk Management to confirm liability and insurance. (OSEP or Research to support) • Contract or Agreement for the Commission of Artwork • Administrative approval from Director and/or Dean

Basic Requirements for All Projects

Requirements of MO 327

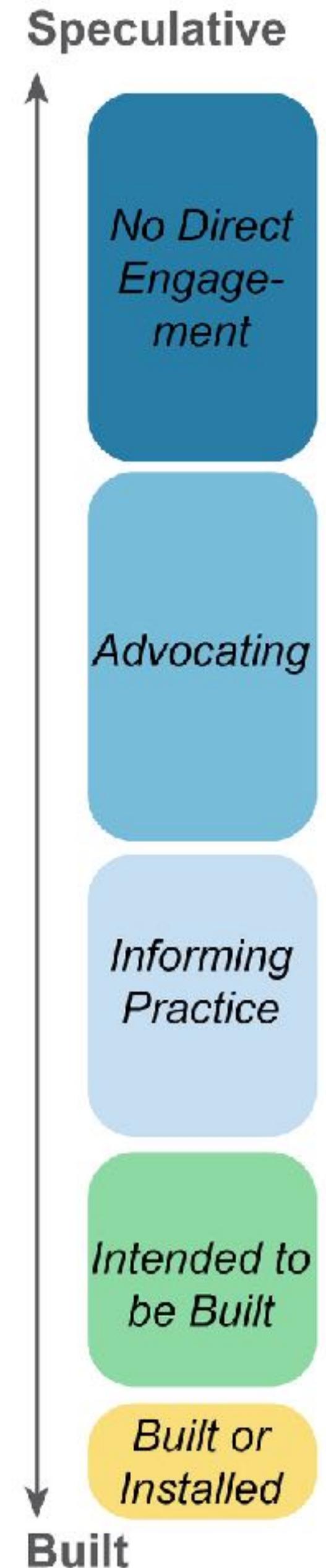
Basic requirements for all projects

While there are different requirements for each type of engagement, there are three best practices to consider for all course or research initiatives:

A) Set clear expectations

B) Clearly communicate the role of faculty and students

C) Engage licensed, practicing professionals



A) Set clear expectations

Use appropriate written agreements to establish roles in collaborations.

In working with any outside group, appropriate expectation setting and agreements are critical to establishing the roles within the collaboration. Depending on the type of project, agreements may need to be reviewed or signed by the Director or Dean and WashU's general counsel.

The [Blue Page Setting Expectations & Requirements for Engaged Projects](#) details the tools and processes for setting expectations.

B) Clearly communicate the role of faculty and students

Communicate expectations to all parties

All expectations should be clearly communicated to both WashU participants and external participants. This includes utilizing Syllabus Language to clarify with students that they are not licensed professionals, as well as including Disclaimer text on final work.

In addition, clearly articulating expectations to partners, particularly about execution, completion of documents, and boundaries of the WashU participants role, is critical to successful projects.

The [Blue Page Setting Expectations & Requirements for Engaged Projects](#) details these communications tools and processes.

C) Engage licensed, practicing professionals

Supporting our role as a professional school

Compliance with Chapter 327 means ensuring we engage with practitioners and the Missouri professional practice community.

The participation, feedback, and understanding of our efforts within the school will help to deepen the quality of instruction as well as increasing the understanding of the role that educational projects play in community work.

As many faculty already do, continue to identify and invite local practitioners to participate in desk crits, reviews, co-instruction, or other types of support for engaged work on a one-on-one basis. Whenever possible, offer compensation for their time and participation. Discuss with your chair or the Office for Socially Engaged Practice.