

appendices section VI

auxiliary services

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Art in Public Places Guidelines

1. Objectives

The primary objective of the Art in Public Places Program is to provide visual art works at the colleges, centers and district office. This art will be displayed in space accessible to the college staff and students and the general community as they participate in their daily activities.

The artworks provided under this program will contribute to the aesthetic quality of our buildings and grounds and to the sense of identity of each institution and its community. The artworks should enhance the quality of life at each institution and in the district as a whole.

2. Definitions

A. "Art in Public Places" refers to a particular program that receives an allocation specifically identified for this purpose, and/or through a district bond initiative. The administration of other art projects created by the colleges or centers and funded by them or through their own fundraising efforts is separate and distinct from the "Art in Public Places" program.

B. "Works of art" are all forms of original creations of visual art, including, but not limited to:

- i. Painting in all media, including both portable and permanently affixed works, such as murals;
- ii. Sculpture which may be in the round, bas-relief, high relief, mobile, fountain, kinetic, electronic, etc., in any material or combination of materials;
- iii. Other visual media including, but not limited to, prints, drawings, stained glass, calligraphy, mosaics, photography, clay, fiber and textiles, wood, metals, plastics, or other materials or combinations of materials; or crafts or artifacts.
- iv. The hours expended and the materials and equipment used by an artist for the design of a work of art while collaborating with architects, engineers, other consultants, and/or staff during the design and planning stages of a construction or landscaping project.
- v. The hours expended and the materials and equipment used by an artist for the creation, construction, and/or installation of a work of art during the construction of a building and/or landscaping project.

C. "Artist" is a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and recognized ability who produces Works of Art and is not a member of the architectural firm doing the building.

3. Institutional Process for Selecting Public Art Works

A. Institutional Organization

Each institution is responsible for developing a process for expending the funds for Art in Public Places. Among ways that an institution may organize for this are:

- i. A broad-based committee, with representation from all employee groups and the community.
- ii. A small committee of art experts (faculty and students) from the institution and/or the community.
- iii. One (or two) art expert(s) from the institution or community.

B. Institutional Reporting

Each institution will submit to the Capital Development Advisory Council (CDAC) a yearly informational report no later than June 30th. The report will include:

- i. the organizational pattern (individual or committee) for the institution, including the names of committee or art expert(s);
- ii. the expenditures from the fund and what they purchased;
- iii. the placement of art works;
- iv. any controversies that have arisen over art works, and the resolution of those controversies.

C. Responsibilities of Institutional Committee/or Art Expert(s)

Each of the institutions will be responsible for::

- i. developing an overall plan for the institution so that the purchasing or commissioning of public art takes place within a well thought-out, coherent plan for enhancing the aesthetic environment of the institution;
- ii. developing a procedure for selecting projects/works under the Art in Public Places program;
- iii. determining the amount to be spent on each art project;
- iv. determining the placement of each artwork or project;
- v. determining the method or methods of selecting or commissioning artists for artwork(s) or art project(s);
- vi. recommending jury nominations to the president, when a jury selection process is used;
- vii. recommending payment for artwork(s) or art project(s) to the president, provost or chancellor;
- viii. developing and overseeing a maintenance plan and budget for the artworks/projects of the institution;
- ix. developing guidelines for accepting and receiving works of art on behalf of the institutions. Works must be accepted by the appropriate president, provost, or the chancellor and then forwarded for approval to the Governing Board.
- x. developing guidelines for the de-acquisition of art works;
- xi. developing the specifications of site, size, cost, and material for a request for proposal (RFP) for a project;
- xii. publicizing the work of the Art in Public Places Committee so that the institution and general community will become aware of the Committee's plans, procedures, and selections.

When the guidelines and policies have been developed, they will be forwarded to the president, provost or chancellor for approval.

4. Art in Public Places Projects

Four types of Art in Public Places projects are recommended. They are listed below, in order of priority:

- A. Inclusion of an artist on the design team. When the funds for a public art project can be applied to a construction project immediately after the architects and/or engineers are hired, but before design development, an artist can be selected to become one of the team of designers to integrate the artworks into the building design.
- B. Artworks integrated into construction. When the public art program enters the construction project following design development, an artist can be selected to work with the architects or engineers to identify portions of the construction project that can be "pulled out" of the plans. These portions can then be designed and/or fabricated by an artist. This may include doors, windows, ceilings, floors, seating, walls, etc.
- C. Artworks created by an artist-in-residence. When an artist can be selected early enough in the process, that artist could be given a contract that would

include residency on the campus during the creation of the artwork. The artist in residence will not be a residential faculty member at the institution.

- D. Artworks commissioned or purchased after construction. When the public art program enters the construction project during or after construction has begun, artworks will be commissioned or purchased for placement with the project after construction is complete. This will include wall-hung work, collections of objects for display, free-standing sculpture, etc. Most purchases at existing colleges will be in this mode.

Note: If an institution wishes to expend Art in Public Places funds for projects other than those outlined above, CDAC will review the proposal and determine whether to approve the expenditures.

5. Methods for Selection of Artists

The Institutional Committee or art expert(s) need(s) to designate the method of selecting the artists for each project. The most common methods of selection are:

- A. Open-entry: any professional artist is eligible to enter.
- B. Limited entry or invitational: the institutional committee/or art expert or a jury or consultant selected by the institutional committee invites a limited number of artists to enter. The names of the artists will be publicly announced upon receipt of written acceptance from the artists.
- C. Direct selection of the artist(s) or completed work by the Institutional Committee or art expert.

6. Review of Art Works

There are many reasons that an institution may find it necessary to initiate a review of the selection, placement or continued holding of an artwork. The review process should involve careful consideration of questions of public trust, freedom of artistic expression, censorship, contractual obligations, copyright compliance, and the integrity of the artwork. Listed below are some of the most common reasons for initiating a review.

A. Reasons for Review

- i. The condition or security of the artwork cannot be reasonably guaranteed;
- ii. The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible;
- iii. The artwork has been damaged and repair is impractical or unfeasible;
- iv. The artwork endangers public safety;
- v. No suitable site is available, or significant changes in the use, character or design of the site have occurred which affect the integrity of the work;
- vi. The college, center, or district office wishes to replace the artwork with more appropriate work by the same artist;
- vii. The quality of the artwork is called in question;
- viii. There is significant adverse public reaction over an extended period of time.

Note: It is recommended that an artwork remain in place for at least one year and preferably two before a review is undertaken. The institution should try to ensure the ongoing presence and integrity of the work at the site for which it was created or for which it was acquired, in accordance with the artist's intention. Review of the status of a public artwork should be undertaken cautiously so that the institution's decisions do not become subjected to fluctuations of taste and the immediate pressures of public reaction.

B. Institutional Review Process

The president, provost or chancellor initiates the review process by requesting the institutional committee/Art Expert(s) to review an artwork.

After receiving the request, the Institutional Committee/Art Expert(s) will:

- i. Review the concerns that have been forwarded to it and prepare a brief synopsis of the concerns;
- ii. Review written correspondence, press and other evidence of public debate;
- iii. Review the artist's contract and other agreements that may be obtained;
- iv. Inform the artist that the review is in process;
- v. Solicit the opinions of more than one independent professional qualified to recommend on the concern prompting the review (conservators, engineers, architects, critics, art historians, safety experts, etc.)
- vi. Select a process for reviewing the concerns. Among the processes that might be selected are:
 1. The Institutional Committee/Art Expert(s) reviews the concerns and recommends a resolution to the president, provost or chancellor;
 2. The Institutional Committee/Art Experts(s) selects a panel or consultant to review the concerns and recommend a resolution to the committee, which will then forward it with the committee's recommendation to the president, provost or chancellor.
- vii. If the decision by the president, provost or chancellor calls for relocation of the artwork, the new site will be consistent with the artist's intention and the integrity of the work. Generally, the artist's assistance should be requested in choosing a new site.
- viii. If the decision by the president, provost or chancellor calls for removing the artwork from the collection by sale, extended loan, trade or gift, the following process will be followed:
 1. At least two independent professional appraisals of the fair market value of the work will be received;
 2. If feasible, the artist will be given first option on purchase;
 3. Sale may be through auction, gallery resale or direct bidding by individuals;
 4. Trade may be through artist, gallery, museum or other institutions;
 5. Proceeds from the sale of the artwork shall be deposited in an account to be used for future public art projects;
 6. If sale, trade, gift, extended loan or relocation are not feasible, the work will be destroyed.

Note: This will be undertaken only in extreme circumstances, and primarily when the condition of the art work makes conservation impossible for technical or financial reason.