STATE ART COLLECTION

Guidelines for the Artwork Selection Process in State Agencies, Universities, and Community Colleges

The Washington State Arts Commission's Art in Public Places program brings artwork directly into the public sphere where community members study, work, and gather.

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ART IN PUBLIC PLACES

AT-A-GLANCE

- Art in Public Places program staff facilitate the acquisition of artwork for the State Art Collection.
- State Art Collection funds are generated by new construction and represent ½-of-1% of the state capital project dollars.
- Additionally, State Art Collection funds are generated by capital renovations at community colleges and universities.
- Each campus or agency appoints its own art selection committee.
- Local committees make artwork selection decisions; program staff facilitate the process.
- Art selection committees choose from a group of professional artists who have been juried onto the Public Artist Roster.
- The campuses and agencies where the works of art are located become stewards for the works.
- The State Art Collection contains over 4,500 artworks throughout Washington.

ON THE COVER: Paul Sorey, *Fractal Tree Archway*, 2010. Stainless steel and LED lights, 15 ½' x 17'. Commissioned by the Washington State Arts Commission in partnership with Skagit Valley College.

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STATE ART COLLECTION

The State Art Collection represents a wide variety of media and content and makes Washington home to one of the nation's largest, most diverse state public art programs.

Artwork acquired through the ½ of 1% art allocations generated from state-funded construction becomes the property of the State of Washington. Collection administration is provided by the Art in Public Places program of the Washington State Arts Commission. All of the artworks acquired under the program are viewed collectively as the State Art Collection, which:

- Is a contemporary collection
- Comprises over 4,500 artworks
- Is sited in the state's colleges, universities, public schools, and state agencies
- Includes both two and three-dimensional, free-standing, and integrated artworks
- Includes notable local, regional, and national artists

The Art in Public Places program does not commission artworks that are deemed too costly to maintain (e.g., water features) or where the artwork could be construed as simply a design project (e.g., mascots, clock towers, or memorials) rather than a unique, well-considered artistic expression. All commissioned site-responsive artworks are unique and may not be part of an edition.

Susan Point, *Scinqua*, 2005. Carved western red cedar, glass, and copper, 120" x 120". Commissioned by the Washington State Arts Commission in partnership with The Evergreen State College.

STEWARDSHIP

The State Art Collection is located throughout Washington under the stewardship of the public schools, colleges, universities, and state agencies that host the artwork. When your campus or agency hosts a site for a work of art in the State Art Collection, you share in the stewardship and are responsible for the routine maintenance of the work. A plan for maintenance and cleaning is discussed and approved during the acquisition process. Inventories and condition reports are regularly scheduled throughout the life of the artwork.

The Washington State Arts Commission is responsible for the inventory, restoration, and conservation of the State Art Collection. Emergent care and more extensive repairs are addressed as funding is available.

Please contact the Art in Public Places Collections Manager if you know of an artwork that needs conservation.

Linda Beaumont, *After Image*, 2007. Photo laminated glass with steel frame, 204" x 48"each (2 panels). Commissioned by the Washington State Arts Commission in partnership with Pierce College - Puyallup. Photo by Bob Rowen.

HISTORY OF THE ART IN PUBLIC PLACES PROGRAM

In July 1974, Washington's Legislature established the Art in Public Places program of the Washington State Arts Commission. Washington was the second state to establish a percent-for-art program and is one of only a few states that include public schools as participants.

While over half the nation's states have percent-for-art programs, Washington State's Art in Public Places program is viewed as a leader in the field of public art because of its history, process, and diversity.

In an effort to better serve constituents across the state, the percent-for-art legislation was revised in 1983 to allow for the pooling of artwork allocations for the State Art Collection.

Brad Rude, *Trailblazing*, 2008. Granite and cast bronze, 60" x 110" x 40".
Commissioned by the Washington State Arts Commission in partnership with Tacoma Community College.

PROGRAM FUNDING AND PARTNERSHIPS

The State Art Collection and the administration of the Art in Public Places program are funded by the state's capital construction budget. When a new public building is built with state funds, ½ of 1% of the state's portion of the construction costs is added to acquire artwork for the State Art Collection. The art allocation for state agencies and public schools applies only to new construction. Universities and colleges also receive the ½ of 1%-for-art for renovation projects exceeding $200,000.

In keeping with the terms of the current capital budget proviso, 15% of each art allocation is reserved for program administrative costs and 3% from the adjusted total is reserved for the conservation of the State Art Collection.

Campuses and agencies and the Washington State Arts Commission work in partnership on acquisition and stewardship. Districts enter into an Interagency Agreement to ensure the proper exhibition of the artworks, media acknowledgement, and stewardship of the artworks in their care.

Buster Simpson, *Walla Walla Bound - Poetic License*, 2008. Aluminum, 72" x 144". Commissioned by the Washington State Arts Commission in partnership with Washington State Department of Corrections and Walla Walla Community College.

ART IN PUBLIC PLACES PROGRAM GOALS

Acquisitions

- Shape an inclusive State Art Collection to represent the quality and diversity of professional artistic production
- Facilitate the placement of significant, unique, contemporary, works of art that are deliberately sited in public places throughout Washington

Collaborations

- Generate creative partnerships with public schools, state agencies, colleges, and universities
- Address disparity of public art access through the *State Art Collection*.
- Provide public access through in-person and online experiences
- Promote diversity in art selection committees
- Engage committees to make decisions based on local criteria

Technical Assistance

- Provide technical expertise in artwork siting, overall project management, and public art planning
- Support the artistic process while ensuring that commissioned works are high-quality, durable, and maintainable
- Sustain responsiveness to artists and partner agencies while minimizing administrative costs

Stewardship

- Provide collection management services including routinely scheduled artwork inventory, condition status reports, conservation implementation, and re-siting and deaccession as required
- Educate our partner agencies about artwork maintenance and promote responsible stewardship
- Require a preliminary conservation consultation and full conservation review of artwork before a proposal is accepted, addressing potential maintenance and conservation concerns proactively

FUNDING AND PROJECT OPTIONS

Art in Public Places program staff facilitate the selection of an artist from the Public Artist Roster to create a new and unique work of art for the State Art Collection to be sited at your college, university or state agency. The work of art can be a stand-alone piece that responds to a space or integrated into the architectural design of a building.

This process requires a minimum art allocation of $31,500, leaving an artwork budget of $25,000 after the 15% administrative and 3% conservation deductions. The commission process can begin after the $31,500 minimum is verified and an Interagency Agreement has been signed. If your campus or agency augments the percent-for-art allocation, written confirmation is required.

Benson Shaw, *Resources* (detail), 2009. Duragrout, glass shard mosaic, stainless steel, and acrylic light diffuser, 53" x 30" x 30" each (8). Commissioned by the Washington State Arts Commission in partnership with Central Washington University. Photo by Richard Villacres, CWU.

The $31,500 budget may be generated by a single allocation, or if there are multiple building projects within a campus or agency, art allocation monies can be combined for a single project. Artwork does not need to be sited near the construction project that generated the art allocation.

If your allocation is less than $31,500, your campus or agency has four options:

1. Select artwork already existing in the State Art Collection (see section on Resiting)
2. Curate a collection of existing artworks with available funds (see section on Curated Collections)
3. Augment available percent-for-art funds from other sources
4. Hold your allocation temporarily to combine with future state-funded construction allocations projected for approval in the next biennium.

RESITING

Art in Public Places program staff facilitate the selection of works of art that are already part of the State Art Collection. These works of art were removed from their original location and require a new permanent location. This process requires three two-hour meetings to development criteria, identify potential sites, and to review available works at the Washington State Arts Commission's offices in Olympia. Program staff arrange delivery and installation of the selected works of art. The art allocation generated by the construction project will be used to conserve works of art in the State Art Collection.

Lorna Jordan, *Reach*, 2008. Alaskan yellow cedar, aluminum pipe, aluminum plate, concrete, plants, stone aggregate, soil amendments, metal edging, and lawn, 132" x 330" x 600". Commissioned by the Washington State Arts Commission in partnership with Edmonds Community College.

CURATED COLLECTIONS

The art selection committee selects a curator from our Curator Roster to acquire artwork for State Art Collection. The Art in Public Places project managers facilitate this process. These are deliberate, site-responsive collections and respond to criteria developed by the committee. The process entails three 2-hour meetings, during which the curator recommends work(s) of art to be located with your campus or agency. The curator coordinates with program staff; meets with the committee; researches artists and works of art; prepares the artwork recommendation presentation and support materials; and coordinates the purchase, delivery, and installation of accepted artworks. Duration of this process is typically under 6 months.

PUBLIC ARTIST ROSTER

The Art in Public Places program maintains a commitment to public process and accountability. One of the ways we achieve these goals is by use of the Public Artist Roster, a roster of professional artists eligible for percent-for-art projects.

The Art in Public Places program routinely holds a regional open competition to establish a pre-qualified roster of professional artists eligible for all state percent-for-art projects. A professional visual arts panel reviews applications and recommends artists for the roster based on published criteria including but not limited to an artist's technical ability to fabricate and install durable works of art for the public environment, mastery of their chosen media, and ability to activate public spaces. Panel members include public artists and arts professionals, and the composition of the panel changes with every competition. The Public Artist Roster ensures that local artwork selection committees choose professional artists that have the capacity to realize successful projects for the State Art Collection.

Artists from the western United States and British Columbia are eligible to apply. Artists from outside this region may be invited to apply by a panel member. The artists on the Public Artist Roster represent varied approaches to art-making (including interior or exterior, architecturally integrated, stand alone, traditional, or contemporary works of art) and the cultural and geographic diversity of the state as well as many other areas of the country.
Artists interested in applying should read more about the open regional competition.

CURATOR ROSTER

The Curator Roster provides a pre-qualified list of curators to work with Art in Public Places project managers and local art selection committees to recommend works of art for the State Art Collection that respond to community context and the physical environment. A professional visual arts panel reviews applications and recommends curators for the roster based on published criteria. Panel members include curators and arts professionals and the composition of the panel changes with every competition.

Curators interested in applying should read more about the open regional competition.

ARTWORK SELECTION TIMELINE

The process of selecting an artist and accepting a proposal generally takes place over six meetings over six to eight months. Once the selection process is completed, the artist generally has nine months to fabricate and install the artwork. If appropriate, program staff will schedule a review of the work in progress with committee members.

FORMATION OF THE ART SELECTION COMMITTEE

- Your campus or agency appoints its own art selection committee that is facilitated by program staff.
- Committee must be in place in order to begin the art selection process.
- Committees should be gender balanced and reflect the cultural diversity of your community.
- The Arts Commission specifies that a local artist be included. A committee should include an administrator and facilities staff (who may be responsible for the routine maintenance of the work of art), and may include art faculty, other faculty or staff, a student, the project architect, and a community member.
- For commissioning new works of art, the committee must have no fewer than five members and a recommended maximum of seven members.
- For the resiting process, the committee must have no fewer than three members and a recommended maximum of five members. At least two committee members must be present at the Olympia meeting.
- For curated collections, the committee must have no fewer than five members and a recommended maximum of seven members.

Rae Mahaffey, *Erratics*, 2008. Oil on wood panel, 72" x 620".
Commissioned by the Washington State Arts Commission in partnership with Columbia Basin College.

ROLE OF THE ART SELECTION COMMITTEE

- The art selection committee members need to attend all six scheduled meetings and be active participants in decision-making. Meetings range from two to three and a half hours in duration.
- The art selection committee's role is to develop broad criteria and provide community context and concerns to the artist.
- The art selection committee may recommend site options for the project.
- The art selection committee selects an artist to create a concept proposal, reviews and provides comments, and ultimately is empowered to approve the concept.

Gloria Bornstein, *Storm Patterns*, 2008. Stainless steel, 92" x 96" x 48". Commissioned by the Washington State Arts Commission in partnership with Department of Corrections and City of Monroe.

CRITERIA DEVELOPMENT WORKSHEET

The art selection committee should consider the following factors when developing criteria on behalf of their community:

Expressive Vocabulary

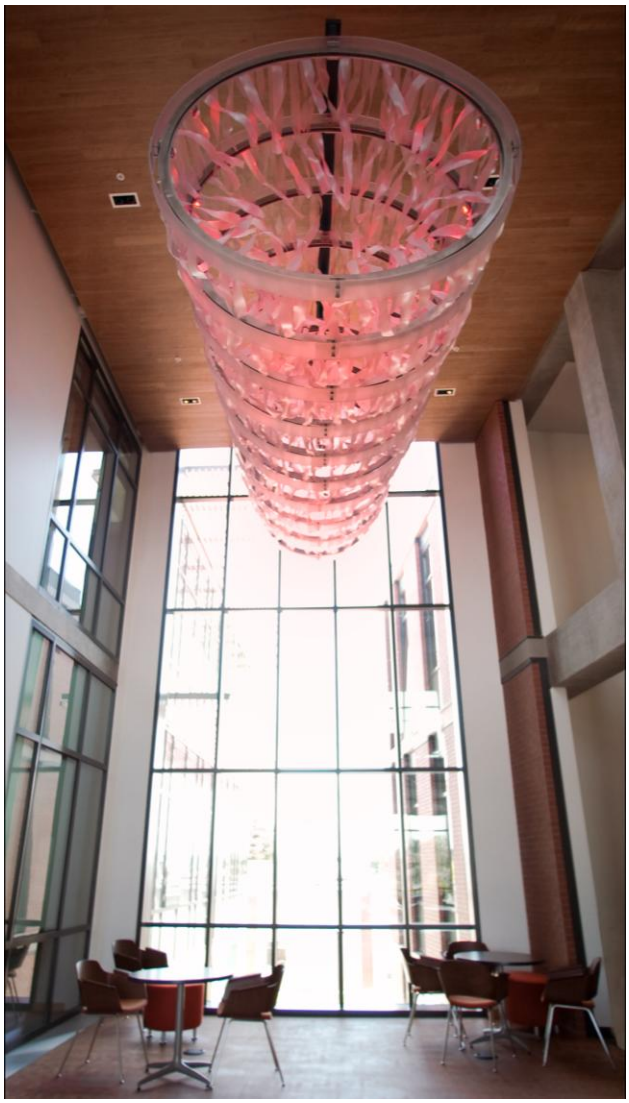
- What should the artwork communicate to the public?

Relationship to the public

- Who are the primary and secondary audiences for the artwork?
- What is the anticipated interaction of the artwork with the viewing public?

Relationship to the site

- How will the artwork function within the public space?
- What are the budget ramifications if more than one site is to be considered?
- What size artwork is appropriate in relation to the physical site?
- What types of media are appropriate for the site?
- What are the necessary safety, functional, or technical requirements?
- What is the maintenance capacity of the hosting site?
- If applicable, describe the potential for vandalism and any precautionary recommendations.



Beliz Brother, *Bloom*, 2009. Eco Resin, LED lights, and stainless steel, 96"x 96"x 192". Commissioned by the Washington State Arts Commission in partnership with Everett Community College.

MEETING AGENDAS

Meeting #1: Orientation & Preliminary Criteria Discussion (2 hrs)

- Introductions
- Overview of the Art in Public Places program
- Role of art selection committee
- Presentation of past public art projects
- Site walk-through and/or review of architectural drawings
- Preliminary criteria discussion
- Distribute and discuss the media kit
- Schedule next 2 meetings and adjourn

Meeting #2: Criteria Development & Public Artist Roster Review (3 hrs)

- Welcome and process review
- Criteria development refinement
- Portfolio review of artists eligible for your project
- Select 15-20 semi-finalists
- Confirm next meeting and adjourn

Meeting #3: Short List Review (3 hrs)

- Welcome and process review
- Criteria review
- Portfolio review of semi-finalists
- Select finalist and alternate(s)
- Pick possible meeting dates and adjourn

Meeting #4: Artist Site Visit (2-3 hrs)

- Introductions and process review
- Artist presentation
- Committee comments
- Site walk-through and/or review of architectural drawings
- Review criteria
- Wrap-up, schedule next meeting and adjourn (Section continued on next page)

Meeting #5: Preliminary Concept Review (2 hrs)

- Welcome and process review
- Preliminary concept presentation
- Committee questions/comments
- Wrap-up and adjourn

Meeting #6: Proposal Presentation (2 hrs)

- Welcome and process review
- Artist final proposal presentation
- Committee questions/comments
- Committee discussion and decision
- Public event discussion
- Wrap-up and adjourn

PUBLIC OUTREACH

Suggestions to engage the public with the artwork are:

- Place articles in the school or district newsletter in preparation for the installation of the artwork.
- Distribute information about the process, the artwork, and the artist to the staff and community.
- See the public art program media kit or speak with your Project Manager for more information.

ARTWORK ACKNOWLEDGEMENT

When using imagery of a work of art in the State Art Collection in any form or for any purpose, it is necessary to acknowledge the artist and commissioning agencies. The acknowledgment should include: Artist name, *artwork title (italicized)*, date installed. Media, artwork dimensions (height x width x depth). Commissioned by the Washington State Arts Commission in partnership with your school district, specific school. As a reference, the correct format is used within this handbook to cite artwork information.

ARTWORK DEDICATION

The dedication is an opportunity for the art selection committee, the artist, the community, and Washington State Arts Commission representatives to gather to celebrate the completed project. See the media kit for details about how to host your artwork dedication.

Annie Han and Daniel Mihalyo, *Endless*, 2009. Concrete and welded stainless steel rods, 32' x 50' x 64'. Commissioned by the Washington State Arts Commission in partnership with Bellevue College.

Tom Otterness, *Wild Life* (detail), 2010. Cast bronze and concrete, 45" x 58" x 58". Commissioned by the Washington State Arts Commission in partnership with Department of Corrections and the City of Connell.
Photo by Hans J. Matschukat.

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