

State Art Collection in K-12 Schools

Guidelines for the Artwork Selection Process



The Washington State Arts Commission's Art in Public Places program brings artwork directly into communities where people study, work, and gather

ON THE COVER: Carl and Sandra Bryant, *Our Roots Give Us Wings* (detail), 2016. Glass Mosaic, 7' x 28'. Commissioned by the Washington State Arts Commission in partnership with Wapato School District, Wapato High School.

Table of Contents

- State Art Collection..... 1
- Stewardship 2
- Program Funding and Partnerships 3
- Art in Public Places Program Goals..... 4
- Public Artist Roster 5
- K-12 Pooled Funds 6
- Resited Works 6
- Project Funding 7
- Artwork Selection Timeline 7
- Formation of the Art Selection Committee 8
- Role of the Art Selection Committee 8
- Criteria Development Worksheet 9
- Meeting Agendas 10
- Public Outreach 12
- Artwork Acknowledgement..... 12
- What Next? 14
- Contact Us 17

State Art Collection

In July 1974, the Washington State Legislature established the Art in Public Places program (AIPP) of the Washington State Arts Commission (ArtsWA).

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.

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 state-funded construction becomes the property of the State of Washington. Collection administration is provided by AIPP. All artworks acquired under the program are viewed collectively as the State Art Collection, which:

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



Robert Tully, *River Walk*, 2014. Landscape and river boulders, 6' x 18" x 75'. Commissioned by the Washington State Arts Commission in partnership with Orient School District, Orient K-8.

AIPP 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 an original, well-considered artistic expression. All commissioned site-responsive artworks are unique and may not be part of an edition.

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 a school hosts a site for a work of art in the State Art Collection, it shares in the stewardship and is 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.

ArtsWA 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 AIPP Collections Manager if you know of an artwork that needs conservation.



Peter Reiquam, *Hit or Miss* 2015. Powder coated aluminum and stainless steel. Commissioned by the Washington State Arts Commission in partnership with Bethel School District, Pierce County Skills Center.

Program Funding and Partnerships

The State Art Collection and administration of AIPP 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 5% from the adjusted total is reserved for the conservation of the State Art Collection.

Public school districts and the Washington State Arts Commission work in partnership on acquisition and stewardship. Districts enter into an [Interagency Agreement](#) to ensure proper exhibition of the artworks, media acknowledgement, and stewardship of the artworks in their care.



John Wehrle, *The Judgment of Paris*, 2014. Acrylic on polyester, 60" x 372". Commissioned by the Washington State Arts Commission in partnership with Meridian School District, Meridian High School. (Image credit: Dale Christopher Lang)

Art in Public Places Program Goals

Acquisitions

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

Collaborations

- Generate rewarding partnerships with partner agencies.
- 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.
- Empower committees to make decisions that impact their communities.

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.
- Be responsive 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.

Public Artist Roster

The Art in Public Places program maintains a commitment to public process and accountability. One of the ways this is achieved is by use of the [Public Artist Roster](#), a roster of professional artists eligible for state percent-for-art projects.

Every three years, AIPP holds an open competition to establish the Public Artist Roster. A panel of professional artists and arts administrators evaluates applications and recommends artists for the roster based on published criteria. Artists juried onto the Public Artist Roster have demonstrated their ability to execute artworks that communicate a unique vision through mastery of skill and techniques, using durable materials that respond to the physical and cultural context of their location. Varied approaches to art-making are represented including both interior or exterior, architecturally integrated or stand-alone works of art.



SuttonBeresCuller, *Perch* (1 of 8), 2015. Aluminum and polyurethane, 13" x 6" x 5'. Commissioned by the Washington State Arts Commission in partnership with Northshore School District, Woodinville High School.

The composition of the panel changes with every competition and the panel recommendations are reviewed by the ArtsWA Board, which has the final approval authority. 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 while managing public funds.

Artists from the United States and British Columbia are eligible to apply. Artists interested in applying can read more about the open competition on our [website](#).

K-12 Pooled Funds

Each biennium, artwork funding generated through percent-for-art legislation is pooled through the Office of the Superintendent of Public Instruction. Eligible districts can apply to receive a project to commission a new, unique, and site-responsive artwork. AIPP staff facilitate the process, providing expertise in meeting facilitation, artist selection, artwork development, and exploration of education opportunities.

A school district is eligible to apply for K-12 Pooled Funds if construction at the district has generated artwork funding, and may apply for up to as many projects as the number of schools that have generated artwork funding. Artwork must be placed at a school that generated funding, and can be a stand-alone piece or integrated into the architectural design of a building.

Resited Works

Occasionally artworks are returned to the Art in Public Places program. We make these works available to school districts whose applications are not funded. The re-siting process is similar to the acquisition process in that the district will sign an Interagency Agreement, convene an Art Selection Committee, and agree to provide on-going stewardship.



James Pridgeon, *Avalanche Lilies*. 2011. Stainless steel, 18' x 35 x 25". Commissioned by the Washington State Arts Commission in partnership with Puyallup School District, Glacier View Junior High.

Project Funding

Individual project funding starts at \$35,000. Distribution of funds depends on the amount available and how many applicants are funded. The application review panel establishes a method for distribution. A school district may opt to augment the funds awarded with district or PTA funds, independent grants, etc. Added funds will be assessed the administrative and collection care fees. Artworks acquired with or without added funds become part of the State Art Collection.

Artwork funding is all-inclusive, paying for design development through fabrication and installation along with associated costs (materials, subcontractors, shipping, etc.)

Artwork Selection Timeline

Districts can expect to start their projects within the biennium of their award notification. Projects generally take 18-30 months, from artist selection to installation of the work. This timeline is an estimate and can be affected by construction schedules, artist availability, and other factors.

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



Cappy Thompson, *A Year and a Day* (detail), 2009. Plate glass with vitreous enamel and silver stain, (16 panels) 24"x 32" each. Commissioned by the Washington State Arts Commission in partnership with Battleground School District, Tukes Valley Primary.

Formation of the Art Selection Committee

- Schools or districts appoint their own art selection committee that is facilitated by AIPP program staff.
- The committee must be in place in order to begin the art selection process.
- Committees should be gender balanced and culturally diverse.
- The art selection committee must have a minimum of five members and a recommended maximum of seven members.
- 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 teachers or staff, a student, the project architect, and a community member or parent.
- A professional artist should be on the committee.



Garth Edwards, *Valhalla Wildlife* (detail), 2012. Aluminum. Commissioned by the Washington State Arts Commission in partnership with Federal Way School District, Valhalla Elementary School.

Role of the Art Selection Committee

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

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 its site

- How will the artwork function within the public space?
- 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?
- Is there potential for vandalism?



Steve Gardner, *Where Will You Go?*, 2010. Aluminum, cast glass, and colored frit, 16' x 14'. Commissioned by the Washington State Arts Commission in partnership with Pasco School District, Pasco High School.

Meeting Agendas

Meeting #1: Orientation and Criteria Discussion (2 hours)

- 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
- Schedule next 2 meetings and adjourn

Meeting #2: Public Artist Roster Review (3 hours)

- 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 hours)

- Welcome and process review
- Criteria review
- Portfolio review of semi-finalists
- Select finalist and alternate(s)
- Pick possible dates for the artist site visit and adjourn

Meeting #4: Artist Site Visit (2 hours*)

- Introductions and process review
- Artist presentation
- Committee comments
- Review criteria
- Site walk-through and/or review of architectural drawings
- Wrap-up, schedule next meeting date, and adjourn

**An artist may choose to spend additional time in the community. Opportunities to host activities with the artist may be discussed with an AIPP Project Manager.*

Meeting #5: Preliminary Concept Review (2 hours)

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

Meeting #6: Proposal Presentation (2 hours)

- 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 include:

- Placing articles in the school or district newsletter and website in preparation for the artwork installation.
- Distributing information about the process, artwork, and artist to the staff and community.

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 the school district, specific school. As a reference, the correct format is used within this handbook to cite artwork information.



Ken Spiering, *Staying on Track; Blooming Where One is Planted* (one of three panels), 2009. Vitreous enamel on copper, 37" x 117" each. Commissioned by the Washington State Arts Commission in partnership with Orting School District, Orting Middle School.

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.



Dedication for Claudia Riedener's artwork, *Anthropods in Bloom*, 2013, at Sage Point Elementary, Moses Lake

What Next?

Arts Curriculum

Original art in schools becomes a focus of attention and a monument of pride. It has the power to engage and challenge both children and adults who enter the building. It offers cumulative opportunities for student engagement through object-based learning, not only in the arts, but in other subject matter areas as well. If there is interest in developing lesson plans surrounding an artwork, please contact an AIPP Project Manager to discuss opportunities to collaborate with ArtsWA's AIPP and Arts in Education programs. A selection of existing lesson plans surrounding the State Art Collection are currently available on our web site here: <http://www.arts.wa.gov/public-art/arts-learning-and-public-art-in-the-classroom>



Mauricio Robalino, *A Day in Walla Walla* (detail), 2010. Glass mosaic and concrete on wood. Commissioned by the Washington State Arts Commission in partnership with Walla Walla School District and the Department of Corrections, Edison Elementary School.



Etsuko Ichikawa, *Spectrum of Light* (detail), 2012. Cast resin and stainless steel, 7' x 15' x 4". Commissioned by the Washington State Arts Commission in partnership with Bethel School District, Frederickson Elementary School.

My Public Art Portal

[My Public Art Portal](http://www.arts.wa.gov/public-art/my-public-art-portal) is a growing, dynamic, web-based database of artworks in the State Art Collection. The Portal includes State Art Collection works and related maps, images and context about these vital state assets. A valuable teaching tool and educational resource, My Public Art Portal can be accessed through ArtsWA's website here: <http://www.arts.wa.gov/public-art/my-public-art-portal>.

Collection Care

AIPP will contact the school district regularly throughout the life of the artwork to conduct scheduled artwork inventories and conservation. Please continue to keep us apprised of changes to key contact personnel, and do not hesitate to contact our Collections Manager for guidance on regular care and stewardship of the completed artwork or if an artwork needs conservation.

This document can be downloaded from:
<http://www.arts.wa.gov/media/dynamic/docs/Public-Art-Guidelines%20-%20K-12.pdf>

Last Updated on:
9/21/2016 6:35:00 PM

Contact Us

Program Administration

Michael Sweney, Program Manager

360-586-2422 | mike.sweney@arts.wa.gov

Deane Shellman, Program Coordinator

360-753-5894 | deane.shellman@arts.wa.gov

Acquisitions

Marissa Laubscher, Project Manager

360-586-2419 | marissa.laubscher@arts.wa.gov

Chuck Zimmer, Project Manager

360-586-8087 | chuck.zimmer@arts.wa.gov

Collection Care

Janae Huber, Collections Manager

360-586-2420 | janae.huber@arts.wa.gov

Adam Fah, Conservation Technician

360-586-1266 | adam.fah@arts.wa.gov

Washington State Arts Commission

711 Capitol Way S, Ste 600

PO Box 42675

Olympia, WA 98504-2675

360-753-3860 | fax 360-586-5351

www.arts.wa.gov