

# STATE ART COLLECTION IN K-12 SCHOOLS

## Guidelines for the Artwork Selection Process



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Art in Public Places brings artworks into places  
where people study, work, and gather.



[arts.wa.gov](http://arts.wa.gov)

**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

Artwork Acquisition Types..... 3

Program Funding and Partnerships ..... 4

Project Funding ..... 5

Art in Public Places Vision Statement ..... 6

Program Goals..... 6

Public Artist Roster ..... 7

Curator Roster..... 8

Resited Works ..... 8

Artwork Selection Timeline ..... 8

Formation of the Art Selection Committee ..... 9

Role of the Art Selection Committee ..... 9

Criteria Development Worksheet ..... 10

Meeting Agendas | Commissioned Projects .....11

Meeting Agendas | Curated Projects.....12

Public Outreach .....13

Artwork Acknowledgement.....13

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 nearly 5,000 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.

AIPP does not acquire artworks that are deemed too costly to maintain (e.g., water features) or those that could be considered a design project (e.g., mascots, clock towers, or memorials). All commissioned site-responsive artworks are unique and may not be part of an edition.



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.

# 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.



# Artwork Acquisition Types

## Commissioned Projects

As our primary acquisition practice, we commission artists to design and create new site-responsive artworks for the State Art Collection. We work closely with partner agencies and sites to choose an artist and develop an artwork that is reflective of the community's values. The local art selection committee chooses an artist from the Public Artist Roster (see page 7).

## Curated Projects

AIPP staff and local art selection committees may opt to purchase existing artworks for their buildings or campuses. Curators are selected from the Curator Roster (see page 8). The curator helps ensure that the artwork is relevant to both the community context and the physical environment, and reflects Washington's diverse population.



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.

# 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.

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.

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.



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.

# Project Funding

Commissioned project funding starts at \$45,000. Distribution of funds depends on the amount available and how many applicants are funded. Curated project funding typically starts at \$15,000. 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. For commissioned projects, funds pay for design development through fabrication and installation along with associated costs (materials, subcontractors, shipping, etc.). For curated projects, funds pay for artwork purchases, framing, installation, and the curator's fee.



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 Vision Statement (draft)

*Art in Public Places is uniquely positioned to advance and support art and artists across Washington. Our goal is to build and care for a dynamic contemporary art collection that is accessible and valued. We seek impactful and lasting artworks that reflect Washington's diverse communities.*

## 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 acquired 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 commissioned 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.

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](#).



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.

# Curator Roster

The Curator Roster provides a pre-qualified list of people available to research and recommend artworks for purchase for the State Art Collection. The curator helps ensure that the artwork is relevant to both the community context and the physical environment, and reflects Washington's diverse population.

A panel of visual arts professionals 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 selected for the Curator Roster have demonstrated their knowledge of artists and art forms, their curatorial expertise, and their ability to professionally complete projects. Curators interested in applying should read more about the open regional call for applications.

# 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.

# Artwork Selection Timeline

Districts can expect to start their projects within the biennium of their award notification. Commissioned projects generally take 18-30 months, from artist selection to installation of the work. 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.

Curated projects typically take 6-9 months, from curator selection to installation. Both commission and curated project timelines are estimates and can be affected by construction schedules, artist or curator availability, and other factors.

# 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 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.
- For commissioned projects, the committee selects an artist to create a concept proposal, reviews and provides comments, and ultimately is empowered to approve the design.
- For curated projects, the committee approves a curator to research and recommend artworks that reflect their criteria, and is empowered to approve the final artwork recommendation.



# 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 | Commissioned Projects

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

- 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

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

- Criteria development refinement
- Portfolio review of artists eligible for your project
- Select 15-20 semi-finalists

## Meeting #3: Short List Review (3 hours)

- Criteria review
- Portfolio review of semi-finalists
- Select finalist and alternate(s)

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

- Artist presentation
- Committee comments
- Review criteria
- Site walk-through and/or review of architectural drawings

*\*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)

- Preliminary concept presentation
- Committee questions/comments
- Committee deliberation and decision

## Meeting #6: Proposal Presentation (2 hours)

- Artist final proposal presentation
- Committee questions/comments
- Committee discussion and decision
- Public event discussion

# Meeting Agendas | Curated Projects

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

- Overview of the Art in Public Places program
- Role of art selection committee
- Site walk-through and/or review of architectural drawings
- Preliminary criteria discussion
- Curator selection

## Meeting #2: Curator Site Visit (2 hours)

- Curator presentation
- Discussion about criteria, locations, and budget
- Site walk-through with curator

## Meeting #3: Curator Preliminary Presentation (2 hours)

- Curator recommendation presentation
- Committee discussion and questions
- Site walk-through (optional)
- Committee deliberation and decision/refinements

## Meeting #4: Curator Final Recommendation\* (2 hours)

- Curator presents refined recommendations
- Committee comments
- Final approval of artworks

# 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 Learning

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: <https://www.arts.wa.gov/arts-learning-public-art/>



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.

## My Public Art Portal

**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:

<https://www.arts.wa.gov/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.



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.

This document can be downloaded from:

[arts.wa.gov/wp-content/uploads/2019/11/Public-Art-Guidelines-K-12-Nov-2019.pdf](https://arts.wa.gov/wp-content/uploads/2019/11/Public-Art-Guidelines-K-12-Nov-2019.pdf)

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