


# ADMINISTRATIVE PROCEDURE

## ADMIN-7

### Public Art on Campus Procedure

Number: ADMIN-7	Name: Public Art On Campus Procedures
Purpose:  Establish the process and procedures to facilitate the Public Art Master Plan for exhibiting Public Art on the Marshall University campuses.	
Responsible Unit: General Administration	
Approved by: 	Approval Date: 10/30/16

#### VISION STATEMENT:

Marshall University's Public Art Master Plan (the "Master Plan") exists to foster a program of art in public spaces that enriches the quality of life for members of the campus community as well as campus visitors, complements the university's educational and cultural mission, and contributes to a positive economic environment in the region. A progressive campus public art program serves to inspire students, staff and faculty, contributes to the sense of unity and purpose for the institution, and encourages creativity. A quality public art program at Marshall University also helps to make the communities in which it is located more attractive to its residents.

#### MISSION STATEMENT:

This Master Plan provides a process and framework for encouraging and facilitating public artistic experiences in all art forms on the Marshall University campuses. In this context, public art is art that is open and freely accessible to all and includes, but is not limited to, permanent or temporary site specific, discrete works of art in public spaces and buildings; functional and/or nonfunctional design elements in the university owned streetscape and/or landscape that enrich human sensual experience; and public performances. Inherently, the Master Plan fosters an appreciation for artists and their work and encourages embracing artists as working professionals.

The Master Plan does not apply to activities related to curricular pursuits such as exhibitions, installations, and performances in the School of Art and Design, the School of Music, and the School of Theatre. Policies and procedures are in place and administered by the College of Arts and Media that ensure careful monitoring of all productions by students and faculty in the college.

#### OBJECTIVES:

The objectives of the Master Plan are:

1. To develop and recommend a structure through which Marshall University systematically selects works or accepts gifts, sites, installs, displays, and maintains public art;
2. To identify and prioritize appropriate locations where public art could and should be located on the University campuses in order to maximize its impact on the public consciousness;
3. To assure that the artistic offerings at Marshall University reflect, engage with, and appeal to the ethnic, gender, and age diversity of the campus community and visitors;
4. To partner, when appropriate, with the City of Huntington and its multiple and diverse arts organizations in the development of a progressive public art program for the Huntington campus;
5. To develop individual plans, as needed, for all University campuses.
6. To create and maintain an inventory of art in public spaces at Marshall University.

#### **RECOMMENDED RESPONSIBILITIES:**

The successful creation and execution of strategies for public art on Marshall University's campuses depend on procedures that engage multiple stakeholders. The Marshall University administration, the College of Arts and Media and the School of Art and Design, Marshall University students, Marshall University Physical Plant, artists, and the Marshall University Foundation (when a proposed gift is involved) and donor(s) are among those stakeholders.

Guidance for acquiring or receiving, installing, maintaining, and conserving public art at Marshall University, whether temporary or permanent, will be the responsibility of a Public Art on Campus Committee (PAC) who are appointed by the President. Permanent committee membership should include the Vice President for Operations, the Dean of the College of Arts and Media, the Director of the School of Art and Design, the Director of Physical Plant, and the President of the Marshall University student body or designee. Additional members will be appointed on an as needed basis depending on specific circumstances.

Accordingly, the responsibilities of the PAC are as follows:

1. Any public art proposal is referred to the PAC for thorough review.
2. The PAC is the conduit for all public art proposals for the Marshall University campus to ensure that any public art project is consistent with the university's mission and complies with all university regulations.
3. The PAC makes recommendations on public art proposals to the Marshall University President (President).
4. The PAC promulgates the Master Plan Vision Statement articulated above and serves as a proponent for what art can and should do for the campus community. Defining and sustaining a unified public art strategy is the heart of PAC's responsibilities.

#### **PROJECT PROPOSAL PROCESS:**

Any proposed placement or occurrence of a work of public art on Marshall University's campuses is subject to the review and recommendation of PAC and the final approval of the President.

The proposal process is as follows:

1. Applicants are to submit a concept paper (The Concept Paper) as the initial step and prior to establishing specific processes for obtaining works, performance, or making other preparations.
2. PAC reviews the concept and consults, as it deems necessary, with the appropriate MU departments/personnel to ensure the proposal is viable.
3. PAC consults with the applicant and relates any concerns and/or suggestions.
4. If the Concept is approved, Applicant submits a complete proposal that includes, at a minimum:
  - a. The Concept Paper
  - b. Proposed site
  - c. Type of work of art
  - d. Comprehensive budget plan
  - e. Timeline
  - f. Selection process (if applicable)
  - g. Provisions for installation (if applicable), maintenance, de-installation
  - h. Ownership
5. PAC reviews, consults with appropriate university departments/personnel and makes a recommendation to the President.

## **ARTWORK AND ARTIST SELECTION**

Where applicable, methods used for artwork and artist selection may include open competition, requests for qualifications, direct selection of an artist, or selection from a pre-qualified roster of artists. In all instances the selection process shall conform to all laws, regulations, and state policies governing purchasing and procurement.

When determining the method to be used for selection of an artwork or artist, the following should be considered:

1. The process is to take into consideration needs related to the site, the campus community and the goals of the public art project.
2. The selection process should include people with knowledge and experience in visual and or performance arts.
3. To create an original artwork that is site-specific and is integrated with the overall site design, an artist must research the site, learn about the campus community, and if applicable, understand related capital improvement project(s) and urban design conditions. Artists should not be requested to submit detailed artistic proposals at the initial request for qualifications stage of artist selection.

## **DOCUMENTATION, MAINTENANCE, CONSERVATION**

Each public artwork must include complete documentation, normally supplied by the artist or the artist's agent, to include:

1. Artist's or artists' name(s)
2. Year of birth and if applicable, year of death
3. Media
4. Dimensions
5. Photographs
6. Value of Work
7. Year work was created
8. Provenance
9. Donor name if applicable
10. Maintenance instructions

This documentation must accompany any new public artwork and will be used, among other things, for the inventory of public art in public spaces on Marshall University's campuses. The public art inventory and all related materials are to be housed with the Marshall University Archives.

### **ACCESSIONING AND DE-ACCESSIONING**

For the purposes of this document, accessioning and de-accessioning apply only to works considered for Marshall University ownership, or are already a part of the university's public art collection. This discussion does not apply to works of public art that are temporary or on loan.

The term "accessioning" is the process under which legal title to an artwork is acquired by Marshall University for the public art collection. This can be through commissioning, gifts, purchases, bequests, exchange and any other formal processes or transactions by which legal title to an artwork is acquired for or transferred to Marshall University or the Marshall University Foundation. The university subscribes to a policy of selective acquisition of fine art with preference for works of art that are of significant artistic merit. However, there may be instances where artworks of lesser artistic significance may be acquired because of appeal to a particular audience or thematic relationship to a particular location or facility. Care and discernment will be exercised in acquiring artworks because of fiscal limitations to manage the public art collection and the desire to collect significant art of high quality.

Acceptance and placement of gifted artworks should be in accordance with the **Marshall University Public Art Master Plan**. The quality, scale, and character of the artwork should be appropriate to the display setting. Donations of works of art that require the University to pay restoration or repair costs are not encouraged. Further, provisions for funds to support regular maintenance and conservation of public art are necessary components of a proposal to gift a work or works to the university. All proposed donations of art must be reviewed by the PAC and appropriate university departments and personnel. The President has final approval authority as outlined above in the **PROJECT PROPOSAL PROCESS**.

De-accession is the procedure for the permanent removal of an artwork from the public collection.

The university shall have the authority to de-accession and dispose of works of art in its collection when it finds such action is a means of improving the quality of the collection, a loan agreement expires, is a means of protecting public safety or otherwise is in the public interest. A public artwork may be relocated or removed if it presents a hazard or liability through deterioration or damage. Artworks proposed to be de-accessioned must be reviewed by the PAC to seek the group's advice and guidance.

Reasons for de-accessioning are many and may include:

1. The current location no longer is appropriate and the work cannot be re-sited.
2. The condition of the work is such that it represents a hazard and/or it is too costly to repair.
3. The work endangers public safety.
4. In the case of a site specific work, the artwork is destroyed or its impact negated by altering its relationship to the site.
5. The work is determined to be significantly incompatible or inferior in the context of the public art collection.
6. The university wishes to replace the work with a work of greater significance by the same artist.
7. There is a sustained and overwhelming negative public response to the work.

The de-accession process begins with the PAC, or its designee, making every reasonable effort to notify the donor (in the case of a gift) or the artist (in the case of a purchased work), or the estate of any deceased artist, whose work is being considered for de-accession. The donor, artist or the estate should be given first opportunity to purchase the work or, if acceptable to the PAC and with approval from the President, exchange the work. In the event the artist or estate cannot be contacted or is not interested in purchasing or exchanging, the University may elect to sell the work. Sale of a work may be through an auction house, a gallery, or by direct bidding. All sales must comply with applicable local and state laws and regulations. Proceeds from the sale of a de-accessioned work of art will be deposited in an account for the purpose of supporting the public art program.

A work that the donor, artist or estate elects not to purchase and is deteriorated to the point that it can't be sold may be disposed of at the discretion of the University.

Works of art that came into the Marshall University public art collection prior to adoption of this policy will be subject to this de-accessioning procedure. A permanent record of all de-accessioned objects shall be kept, including the conditions and date of the action. All documents including the authorization for the action taken shall be kept as part of the public art inventory housed with the Marshall University Archives.

