

University of Wyoming Public Art Policy

(Approved by the University of Wyoming Board of Trustees during the January 2014 Board meeting.)

I. Committee Charge. Per the appointment letter of January 24, 2012, and consistent with the action of the Board of Trustees on October 23, 2013, the President's Public Art Committee (the Committee) is hereby charged with: 1) evaluation and providing a recommendation on proposals for the placement of art—permanent or temporary—in public areas of the university, including outdoor public areas and interior public spaces (prominent public areas, lobbies, atria, entrances, and principal assembly areas); and 2) working with Physical Plant and the University of Wyoming (UW) Foundation to develop a plan for the future placement of trees, benches, and picnic tables through the Foundation's "Tree and Bench" program.

The Committee shall serve in an advisory capacity to the UW President. In offering input, the Committee shall strive to provide recommendations by unanimous consent wherever reasonably possible. In the event unanimous consent is not achievable, recommendations will be determined by a majority vote of a minimum quorum of three Committee members.

II. Committee Mission. The President's Public Art Committee seeks to enrich the cultural, intellectual, and scholarly life of the University of Wyoming's students, faculty, staff, and visitors while advancing the university's academic mission through enhancing and complimenting the physical and aesthetic environment of campus, preserving and celebrating its history and heritage, and inspiring contemplation, reflection, and dialogue.

III. Vision Statement. The President's Public Art Committee strives to advance the aesthetic and physical environment of UW by creating an integrated mixed use of public spaces that reflects the University's teaching, research, and service mission and acknowledges its heritage. Art can become the physical expression of UW and that art can further inquiry and widen knowledge. Finding a balance from traditional to contemporary is essential in creating public spaces that challenge and broaden the experience of our students, faculty, staff, donors, and visitors on campus.

IV. Definition of Public Art. The Committee is guided by the following definition of public art: art objects placed in a shared, publicly accessible space.

A. Categories of public art may include functional, expressive, or installation art donated or commissioned, or otherwise acquired that are prominent and located in public space.

B. Art media may include but is not limited to sculptures, painting, murals, photography, drawings, prints, mixed media, electronic media, gardens, including fountains and seating, and may include but is not limited to objects in clay, fiber, textiles, wood, metal, plastic, or other material.

V. Definition of Additional Property and Facilities (Defined Property) under the Review of the Committee. In addition to public art, the Committee shall provide recommendations regarding the placement of donated trees, benches, monuments, tables, and similar donated structures.

VI. Composition of the Committee and Term of Appointments. Members of the Committee are appointed by the UW President for indefinite terms and serve at the pleasure of the President.

VII. Authority of the Committee. The Committee advises the President on matters relating to the selection, location, cost, financing, and installation of art and defined property in the public spaces of the university. The final decisions on the disposition of public art rest with the UW President. The Committee:

- A.** maintains an inventory of the works of public art acquired after January 2012 (or records from prior acquisitions, as identified) and maintains copies of acquisitions, deeds of gift, or loan forms;
- B.** identifies sites at the university where art or defined property may be safely installed, consistent with the mission and criteria adopted by the Committee;
- C.** guides students, faculty, staff, alumni, donors, members of the public, and artists who seek to install works of public art or defined property;
- D.** seeks input and communicates with the stakeholders regarding the acquisition and placement of public art or defined property;
- E.** engages artists and facilities managers to ensure that the installation is appropriate, safe, and secure for audiences (traffics flows, etc.), feasible (installation and maintenance), that every effort is made to prevent vandalism or theft, and that every effort is made to retain the integrity of work;
- F.** may require artists, donors, or sponsors to engage stakeholders to discuss any proposed installation (both its physical nature and its content) with the university and community, or other stakeholders;
- G.** makes a recommendation to the UW President to accept or deny a proposed public art or defined property installation;
- H.** encourages the inclusion of public art (interior and exterior locations) in major renovations or new construction of university buildings; and
- I.** ensures that the proper signage is attributed to works of public art or defined property.

VIII. Types of Proposals Considered. The following definitions apply to proposals that require review by the Committee and its recommendation to the UW President.

A. Duration of Installations:

1. *Permanent installations:* Installations of public art or defined property that are the permanent property of the University and are intended to be installed for an extended period of time or in perpetuity;

2. *Limited-term installations*: Public art or defined property that may or may not be the property of the University and is installed for a specified period of time.

B. Methods of Selection/Acquisition:

The following types of acquisitions are to be made in consultation with the Committee:

1. *Donation*: A work of public art or defined property is donated to the University through the UW Foundation upon recommendation of the Committee and action by the UW President;

2. *Direct selection*: An individual artist is chosen by the UW President upon recommendation of the Committee and a work is either purchased or commissioned. The Committee may also direct a separate, ad hoc, committee, appointed with the approval of the President, to oversee the selection of an individual artist;

3. *Open competition*: The Committee, or a separate, ad hoc, committee, appointed with the approval of the President, may hold a competition or issue requests for proposals for a commissioning regulated by the Committee. Competitions or commissions may include faculty, staff, students, and external artists.

C. Acquisitions.

Acquisitions of public art or defined property may be made by donation or purchase.

1. *Donations.*

a. Donations may be made by the artist or donor(s), including but not limited to an individual, family, alumni group, or class gift committee;

b. Donor(s) may approach any units of the University, but all offers of works of public art or defined property must be acted upon by the Committee, and are subject to approval by the UW President in consultation with the President of the Board of Trustees;

c. The University representative in contact with the donor must discuss any potential gift with the Committee. Preliminary review by the Committee will address the appropriateness of the work of art for the University, including content, size, material, condition, site suitability and installation and maintenance costs. This review may be based on conversations or a written proposal, but the Committee must act on all proposals and forward its recommendations to the UW President;

d. Based on a recommendation from the Committee, the President may designate a representative of the University, to discuss the offer in detail

including appropriateness, integrity of design and condition, proposed installation site, installation and maintenance costs, signage or recognition identifying the title of the work, the artist, dates, and the donor, activities acknowledging the gift of the work of art, e.g., celebrations, openings; determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art;

e. Based on the results of discussions in subparagraph C1d., the Committee on Public Art may call for open meetings with specified parties to further discuss the acquisition.

2. Purchases:

a. Any university unit may propose to purchase works of art or defined property for interior and exterior public spaces. The University representative from the unit should discuss any potential purchase with the Committee. Preliminary review will address the appropriateness of the work of art for the University, including content, size, material, condition, site suitability and installation and maintenance costs. This review may be based on conversations or a written proposal, but the Committee must act on all proposals and forward the results to the UW President;

b. Purchases must follow the processes in Section IX. Selection Processes for Purchases of New Works or Extant Works of this policy.

D. Limited-term Installations, including Art or Defined Property on Loan.

In the event the artwork or defined property is intended to be a temporary display, in addition to the above considerations, special attention shall be made to the timeline, financing, and disruption for and during construction and removal of the property. Arrangements for disposal or removal should be concluded in advance of the loan and its implementation whenever possible.

IX. Selection Processes for Purchases of New Works or Extant Works.

A. Determination of Selection Committee:

An ad hoc committee including representatives of the proposers, representative of the UW Art Museum, community liaison, and other individuals deemed essential to the selection process by the Committee, e.g. members of physical plant, departments or units occupying the building or adjacent area, etc. shall comprise the Selection Committee for new or extant works, only upon recommendation of the Committee and approval by the UW President in consultation with the President of the Board of Trustees.

B. Determination of Selection Process.

1. *Direct purchase from living or deceased artist.* A living artist submits to the purchasing group an appropriate number of images of works; a proposal sheet

containing information on the artist's name, address, title of work, dimensions, medium, price, current location, and installation instructions; resume, artist statement, and references from similar projects regarding the creation and installation of public art. If the artist is deceased, the purchasing group works with the artist's Estate or representative to present appropriate number of images of the artist's work, a biographical sketch and resume, and information on the current location, cost of the work and installation instructions to the ad hoc committee.

2. *Open competition.* Purchasers provide scope, description, budget, and schedule as well as installation timeline to the Selection Committee. Artists submit to the Selection Committee in response to a Call for Artwork: resume and list of works, images of their works of art, a statement of conceptual approach to the project/artist's statement, and a reference from a similar project regarding the creation and installation of public art.

3. *Limited competition.* Purchasers provide scope, description, budget, and schedule as well as installation timeline. The Selection Committee may invite a limited number of selected artists to compete. Invited artists must submit: resume and list of works, images of their works of art, a statement of conceptual approach to the project or artist's statement, and a reference from a similar project regarding the creation and installation of public art.

C. Selection Procedure.

Within sixty (60) days, the Selection Committee reviews all proposals and selects a minimum of 3 finalists. Finalists are compensated for creating specific proposals which are presented in person in open forums. The Selection Committee selects their proposal and submits it to the Committee, and, upon recommendation of the Committee, the UW President makes the final selection in consultation with the President of the Board of Trustees.

X. Criteria for Selection. All public art or defined property shall be judged against the following criteria:

A. Artistic Merit Considerations.

1. *Enhances the physical and aesthetic environment of the university;*
2. *Instills a sense of quality through the civic spaces of the university;*
3. *Enriches the cultural, intellectual, and scholarly life of UW;*
4. *Inspires contemplation, reflection, and dialogue;*
5. *Preserves and acknowledges history, heritage and culture; and*
6. *Fosters university identity and enhances and balances existing works of art.*

B. Physical Plant Considerations.

1. *Location and artwork or defined property avoids life, safety, or health risks;*
2. *Work contemplates a suitable location for infrastructure;*

3. *On-going maintenance requirements; and*
4. *Work of art is consistent with UW's Long Range Development Plan (LRDP), existing area, landscaping, buildings, and view shed.*

C. Constituent Input.

1. *Students and parents;*
2. *Faculty, staff, and administrators;*
3. *Donors and alumni; and*
4. *Community and policymakers.*

D. Financing.

1. *Identified source of funds for acquisition or loans;*
2. *Identified source of funds for installation;*
3. *Identified source of funds for maintenance; and*
4. *Identified source of funds for removal (if temporary).*

E. Considerations Related to Individual Artists.

1. *Regional, national or international accomplishments, ie professional artist who has garnered curatorial recognition, gallery representation, or other recognitions in the field;*
2. *Proven record of public art commissions / installations.*

XI. Exemptions. This policy shall not apply to the established academic programs in the UW Student Union Gallery, UW Art Museum, College or Department galleries, including exterior space of the Visual Arts building, or student exhibitions.

XII. Disclaimer. The University endeavors to maintain the public art per the original agreement but shall reserve the right to remove, reinstall, store, move, or dispose of the object at the discretion of the University and in discussion with the artist and his/her Estate. The University is obligated to retain the artwork in its original form and not alter, change, or otherwise reconfigure the work.