



UNIVERSITY
OF WYOMING



Public Art Plan

2018

Renee Piechocki | Jennifer McGregor

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Thank you to the students, faculty, staff, and community members who participated in the planning process and shared their knowledge and insight.



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Executive Summary



Students identify potential locations for public art projects.

With this comprehensive public art plan, the University of Wyoming is poised to expand its public art collection in dynamic and meaningful ways. The involvement of students is distinctive: the plan was funded by the Associated Students of the University of Wyoming (ASUW), and it identifies significant ways for students from all disciplines to be involved. Students can have a role in art selection committees, catalogue the existing collection, or propose an art project.

The Public Art Committee has been instrumental in developing every aspect of this plan so that it dovetails university procedures. The current committee members represent varied aspects of the campus and they will be the ones to carry out the plan. This document is envisioned as a tool to guide the University of Wyoming to expand public art on all of its campuses. While the main campus in Laramie has the largest existing collection, with time and interest, this plan can be used by all university locations. As a member of the Laramie Public Art Coalition, the university is poised to develop collaborative projects with broad impact beyond the campus itself.

This document sets the vision and goals for the public art plan and serves as a map for the university to follow over the next ten years. The plan summary follows below, and within the document each section elaborates on best practices applied specifically to the University of Wyoming. The appendices summarize the benchmarking research of other universities, the ideas generated from workshops on campus, and offer sample policies for accepting gifts and deaccessioning artwork, which can be adapted for use in the future.

Background

The Public Art Committee commissioned Renee Piechocki and Jennifer McGregor to develop an art on campus plan to guide the development of professional practices, identify opportunities for art, and outline ideas for engagement and education.

The process included stakeholder interviews, campus meetings, benchmarking, and biweekly meetings with the Public Art Committee to review draft sections of the plan.

The project began in September 2017 and was completed in August 2018.

Important Themes

Proactive: the plan positions the Public Art and Facilities Committees to be proactive in developing public art and aligning it with other campus goals.

Student Involvement: the plan identifies opportunities for students to engage in all aspects of implementing the plan, including serving on selection committees, developing educational programs, and proposing works of art.

Interdisciplinary: the plan focuses on working across departments and disciplines to plan for and experience art.

Collaborative: the University of Wyoming has opportunities to partner with local, regional, national, and international entities through the public art program.

Transparent: the plan details public art processes and policies for selection, design review, applications for unsolicited proposals, and collection management.

Project Types

Integrated Art: engage artists to develop projects integrated into the design of facilities and landscapes to create memorable places and amplify campus character.

Enhance Existing Sites: the plan features suggestions by campus meeting participants and stakeholders where art is desired, including atriums and the tunnels connecting the student residences to the dining hall.

Socially Engaged and Interdisciplinary Projects: these projects focus on opportunities for artists to work with students, faculty, and staff from various disciplines to create art experiences.

Engagement and Education: campus meeting participants submitted many ideas to create awareness, excitement, and curiosity about the existing art on campus through programs and events for students, alumni, faculty, staff, and community members.

Vision

The University of Wyoming's public art program enriches the cultural, intellectual, and scholarly life of the campus and the Wyoming community.

Goals

Cultivate a community of learning energized by collaborative work among students, faculty, staff, and artists.

- Prioritize projects that bridge disciplines and encourage collaboration.
- Create opportunities for students, faculty, staff, and visitors to engage with art and culture on campus.
- Use the art collections on campus and in the community as teaching tools in curricula of varied disciplines.
- Cultivate participation in civic life and give students the skills and experience to continue to be engaged in their communities.
- Provide high-impact learning experiences for students through every aspect of the program.

Engage artists to contribute to a distinctive, welcoming, and beautiful campus.

- Establish a mechanism to include art in future campus development and capital projects.
- Expand the variety of artistic forms and types of artwork on campus.
- Balance traditional and contemporary aesthetics to create public spaces that challenge and broaden the experience of students, faculty, staff, donors, and visitors to campus.

Develop an internationally recognized public art program at the University of Wyoming.

- Follow best practices to achieve artistic excellence, diversity, free expression, academic freedom, personal integrity, and mutual respect.
- Offer opportunities for local, state, tribal, and global constituencies to engage with the University of Wyoming through public art.
- Engage diverse, regional, national, and international artists to create local and global connectivity.
- Promote art on campus and related activities programming to alumni, students, visitors, and residents, as well as prospective students, faculty, and staff.

Temporary and Permanent Artwork

Commissioned by the University of Wyoming: projects initiated by the Public Art Committee and public art program staff.

Public Art Opportunity Menu: a list generated by the Public Art Committee of artwork or programming opportunities offered to donors and partners aligned with the University of Wyoming public art plan and other campus goals.

Open Source Projects: proposals for commissions, gifts, or loans, that may be temporary or permanent, to the University of Wyoming. These can be proposed by students, donors, faculty, staff, community members, or other outside entities including individual artists.

Funding

University of Wyoming Contribution: The University of Wyoming should expect to fund operating and special-project support for the public art program.

Wyoming Arts Council Art in Public Buildings: The University of Wyoming should participate in the state's program to allocate funds in construction budgets for permanent art on campus.

Grants: the public art program should apply to local, regional, and national grants annually.

Donors: Using the public art opportunity menu, the public art program will attract supporters from the University of Wyoming Foundation and ASUW to develop projects aligned with this public art plan.

Administrative Framework and Implementation Highlights

Public Art Committee: the plan outlines opportunities to expand the roles, membership, and purview of the committee. Changes to existing committee policy are needed to align with the plan.

Public Art Program Staff: a full-time director is essential for the success of program.

Collection Management Committee: the existing collection of art on campus will be catalogued by a team with representatives from each entity that is currently maintaining a collection of art in public places.

Artist Selection Committees: developed for each project, these committees focus on selecting artists and artwork for specific opportunities.

Design Review: the plan details the work flow for the review of artwork proposals, which includes the Artist Selection Committee, Public Art Committee, Facilities Committee, council, and university president.

Benchmarks

Iowa State University, Ames, IA
www.museums.iastate.edu/visit/art-on-campus-collection/

University of Texas, Landmarks Program, Austin, TX
www.landmarks.utexas.edu/

Portland State University, Portland, OR
www.pdx.edu/pcre/campus-art

Northeastern University, Boston, MA
www.northeastern.edu/art/category/public-art/

University of California, Stuart Collection, San Diego, CA
www.stuartcollection.ucsd.edu/

Section 1: Conceptual Framework



Students participate in a workshop to discuss strategies for student involvement with art on campus.

Vision, Goals, Strategies

In 2017, the University of Wyoming released *Breaking Through: 2017–2022, Campus Strategic Plan*. The timing was perfect for the president's Public Art Committee, which was tasked with developing a public art plan. This document aligns with the strategic plan through a public art lens.

To further develop the vision and goals for the public art program, students, faculty, staff, and members of the community were invited to share their aspirations in conversations and meetings about the plan. In campus meetings in February 2018, participants were asked to write a headline for various print, digital, and radio news outlets across the region. These exercises revealed important connecting themes: student participation, cross-disciplinary collaboration, and a desire to have a variety of art experiences on campus.

Vision

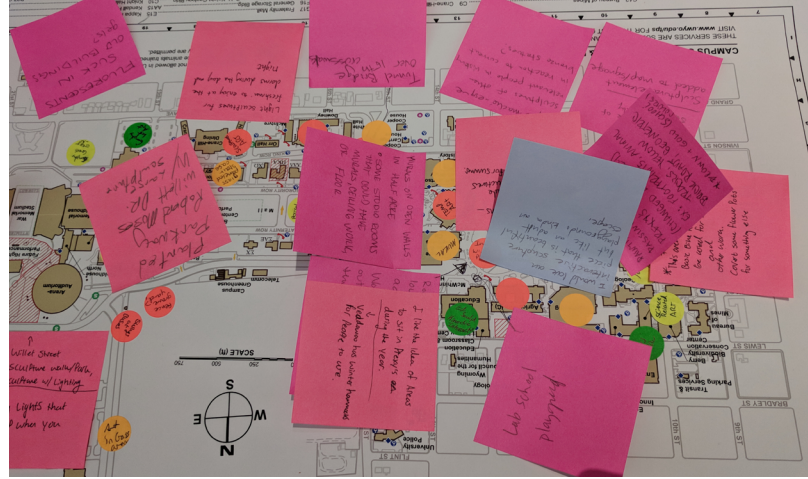
The University of Wyoming's public art program enriches the cultural, intellectual, and scholarly life of the campus and the Wyoming community.



(Left) President Nichols met with McGregor and Piechocki to talk about how public art could align with the University's long term goals. | (Right) Faculty and Staff participated in a lunch-time workshop that generated great ideas for interdisciplinary programming.



Students attended a workshop in the Art Department to identify opportunities for public art on campus.



Goals and Strategies

1. Cultivate a community of learning energized by collaborative work among students, faculty, staff, and artists.

- Prioritize projects that bridge disciplines and encourage collaboration.
- Create opportunities to engage with art and culture on campus.
- Use the art collections on campus and in the community as teaching tools in curricula of varied disciplines.
- Cultivate a participation in civic life and give students the skills and experience to continue to be engaged in their communities.
- Provide high-impact learning experiences for students through every aspect of the program.

2. Engage artists to contribute to a distinctive, welcoming, and beautiful campus.

- Establish a mechanism to include art in future campus development and capital projects.
- Expand the variety of artistic forms and types of artwork on campus.
- Balance traditional and contemporary aesthetics to create public spaces that challenge and broaden the experience of students, faculty, staff, donors, and visitors to campus.

3. Develop an internationally recognized public art program at the University of Wyoming.

- Follow best practices to achieve artistic excellence, diversity, free expression, academic freedom, personal integrity, and mutual respect.
- Offer opportunities for local, state, tribal, and global constituencies to engage with the University of Wyoming through public art.
- Engage diverse, regional, national, and international artists to create local and global connectivity.
- Promote art on campus and related activities programming to alumni, students, visitors, and residents as well as prospective students, faculty, and staff.

Project Initiatives and Types

The University of Wyoming has a history of engaging the campus community through art. The Classroom Building features mosaics integrated into the main staircase by former art department faculty. Student artwork has been purchased for lobbies, corridors, and offices in many buildings. There are bronze figurative and equine sculptures in prominent places on campus funded by donors. The University has presented memorable temporary installations, notably the city-wide sculpture show in 2008.

How will the university continue this tradition? This public art plan is designed to offer new ways for artwork to be a part of the campus in the future by implementing new projects and developing opportunities to engage with the existing art on campus.

This section of the plan presents a menu to guide new forms of public art on campus. The menu is a catalyst for creating authentic, meaningful, and innovative opportunities to experience art in the context of the university community. Multiple approaches to creating opportunities for temporary, long-term, and permanent art are recommended. The strategies include ways to engage students to develop public art on campus. When appropriate, the menu lists specific sites where the types and strategies can be used.

In addition to creating and facilitating new art on campus, the University of Wyoming will embark on initiatives designed to engage people with the existing public art collection, artists working on campus, and public art in the community. There are opportunities to collaborate with local, regional, and statewide partners to build interest, appreciation, knowledge, and excitement about art in the public realm.

During the workshops held to produce this plan, participants shared inspiring program ideas and expressed enthusiasm for interdisciplinary and collaborative activities. The communications and engagement section of this plan highlights ideas for these initiatives.

The menu was developed through discussions and presentations with many campus groups, including students, ASUW committees, the university president and provost, Public Art Committee, and operations staff. To engage faculty, staff, and community members, we held three public meetings featuring a workshop where we sought feedback about types of projects and locations. The message is clear: there is a desire for more varied art on campus.

To prioritize the opportunities, we outline steps for three pilot projects that can be the focus of the Public Art Committee for the next few years. These projects are attainable, and received enthusiastic response in our meetings.

The University of Wyoming is poised to embark on a campus master plan in the next few years. In addition, the university is developing a plan for new and renovated residence halls. Art should be integrated into these planning processes as early as possible to identify opportunities for integrated art and other project types.

In the budget and funding section of this plan, we emphasize the need for the University of Wyoming and the Public Art Committee to develop a selection of art on campus opportunities to be presented to potential donors and the ASUW. This will enable donors to be collaborating with the Public Art Committee on projects that align with campus aspirations and the goals of this plan. Donor opportunities for art can be guided by the menu below, in addition to including opportunities for engagement, education, and conservation of existing works.

Project Types

Art Integrated Into Design

Currently, the most prominent forms of art on campus are freestanding sculpture and two-dimensional art in public places. Engaging artists to develop projects integrated into the design of facilities is recommended to create aesthetic upgrades to everyday places and amplify campus character.

Why?

- Small and modest budgets can be stretched to have an impact on an entire site, rather than in just one isolated location.
- Maintenance costs can be reduced when the artwork materials are similar to the rest of the building and do not require special conservation or maintenance.
- Increase the range of artists who can participate by offering ways that they can translate their concepts into materials that are fabricated by construction-grade contractors or fabricators.

How?

Methods To Integrate Art

Design Team: create an opportunity for collaboration between an artist and an architect, landscape architect, or engineer to design an entire site or specific areas together. The artist's elements are integrated into the construction documents and bid out through the regular construction process.

Artist Enhanced Features: simple aesthetic upgrades to functional elements such as fences, railings, benches, pavement, and wall or floor surfaces. These are designed and sometimes fabricated by the artist or a contractor. They can be installed on-site by the artist or contractor.

A Hybrid Of These Options: identify an artist to create the aesthetic approach for one or more sites in a project, such as retaining walls, windows, or floors. The artist may be fabricating parts of the artwork or sending parts to specialty fabricators, while other components are included in the construction documents. Specialty components are then installed by the general contractor or the artist's installer to the specifications outlined in the construction documents.

Identifying Construction Projects For Integrated Art

The key to successful integrated art is identifying ways that art can be incorporated in the early stages of a project and outlining the proper timing to select the artist. Integrating art once construction documents are made can result in very costly change orders.

Identifying art locations early in the design stage also ensures that lighting, foundations, attachment mechanisms, weight loads, and color choices in the surrounding areas will enhance the artwork.

The Public Art Committee and public art director should collaborate closely with operations. During our site visits, we learned from Matt Kibbon and John Davis about the levels of project design.

- Level 1: developing a program
- Level 2: program refinement
- Level 3: construction documents

Selecting an artist and identifying the opportunities can begin in Level 1. The ideal time to integrate an artist's concept is during Level 2, when the program is being refined and opportunities for integrating art can be identified.

Close collaboration is essential throughout the design and installation. Art should be located with an understanding of the positioning of irrigation and drainage. Lighting and weight loads should be designed to accommodate the art.

Steps To Integrate Art Into Capital Projects

1. The director of operations involves the public art director in early discussions of potential construction projects during Level 1. They review the program capital projects and identify

potential integrated opportunities, and share this information with the Public Art Committee.

2. Identify funding sources. Secure funds working with operations, the university foundation, and the State of Wyoming, when projects are eligible for Percent for Art funds.

3. During Level 2, when the scope for the overall project is developed, the public art director identifies if this will be a design team project, an artist-enhanced feature, or an artist-designed component. The artwork scope includes opportunities for integration, methods for integration, and a schedule for artist selection and design development that aligns with the overall construction project. This information is shared with the operations staff, Public Art Committee, and project architect/designers as needed. Consider the budget, schedule, and criteria below to focus on a method for integrated art.

4. The Public Art Committee determines the best way to select the artist. The artist is selected in Level 2 or 3 to work with the project architects, landscape architects, and engineers.

5. In general, the public art director will be building relationships with deans, faculty, staff, and students in all departments to share information about public art strategies and get feedback about upcoming projects.

Criteria For Integrated Art

The criteria listed below serves as a guide to determine when and where integrated art is an appropriate public art project type. Projects will not meet all criteria.

- There is an opportunity to bring an artist in very early to have a meaningful collaboration with the design team, or students, faculty, and staff who frequent the site.

- There is an opportunity to increase the diversity of public art on campus by commissioning an integrated artwork at this site that would be distinctive and powerful.
- The budget for integrated art would result in an artwork that will emphasize the university's desire for artistic excellence.
- An integrated artwork would result in high-quality materials or fabrication methods that are not found at other sites on campus.
- The capital improvement project can benefit from aesthetic enhancements that will enliven the experience of the site. For example, a project where an artist could improve the experience of living near or traveling by the site by serving on the design team to enhance retaining walls, barriers, or other traditionally unappealing site requirements.
- The community that uses this site has expressed a strong desire for integrated artwork.
- There will be limited opportunities to add art to the site once construction is complete.

When Integrated Art Is Not Recommended:

- It is too late in the process to include an artist as a member of a design team when the complete budget is not secured or the artist fee is not set aside.
- Necessary funds are not fully secured. Waiting for private contributions or other sources can delay a project and impede integration.

Funding for Integrated Art

Currently, the University of Wyoming does not have a method for or experience with commissioning integrated works of art; works of art are generally added to sites at later dates through private donations. For integrated artworks, funds are generally identified within capital budgets and allocated for art. Work with the Wyoming Arts Council to use the one-percent-for-art allocation as the basis for project budgets. If private donors are interested in a project site, encourage them to add resources to the integrated work very early in the project.

Another strategy is to only fund the artist's design and project-management fee and integrate all or most of the art enhancement budget into the construction documents. A \$30,000 or \$50,000 budget for integrated art will go further if the general contractor is responsible for some or all of the artwork's fabrication or installation. It is important to keep these elements in the project during the value engineering stage of the project.

Locations for Integrated Art

The following locations are examples of known, upcoming capital projects where art can be integrated during design and construction. The director of operations and his staff should lead the effort with the Public Art Committee to identify opportunities in these projects. These are open to discussion and further research by the Public Art Committee.

- UW Science Initiative
- Lewis Street Extension
- New Campus Housing

Examples

This is one of the most common ways art in public places is presented on college campuses. Each of the entities benchmarked for this plan have many examples of integrated art.

The Public Art Network Year in Review Database has examples of all types of public art, including very strong examples of integrated art. This collection expands each year with a selection of juried projects. When using this resource, note that it does not include “integrated” or “design team” as search terms. Try looking for “environmental/land art” as a start, or sites such as streetscape to start. www.americansforthearts.org/by-program/networks-and-councils/public-art-network/pan-year-in-review-database

Public Art Archive is a database of public art projects across the United States. It is not juried. It also does not have “integrated” as a search term, but does have placement sites such as streetscapes, water treatment plants, and airports that have many integrated works. www.publicartarchive.org

City of Phoenix’s public art program publishes their five-year CIP Plan on their website: www.phoenix.gov/arts/public-art-program/public-resources

Lewis Street Extension is an ideal location to plan for an artist to join the design team for this future capital project.

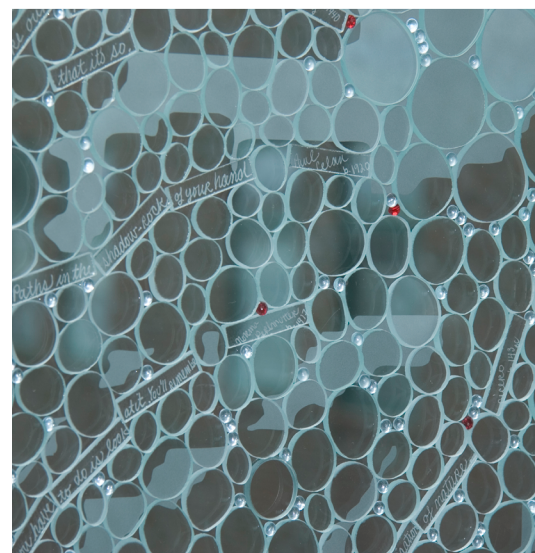
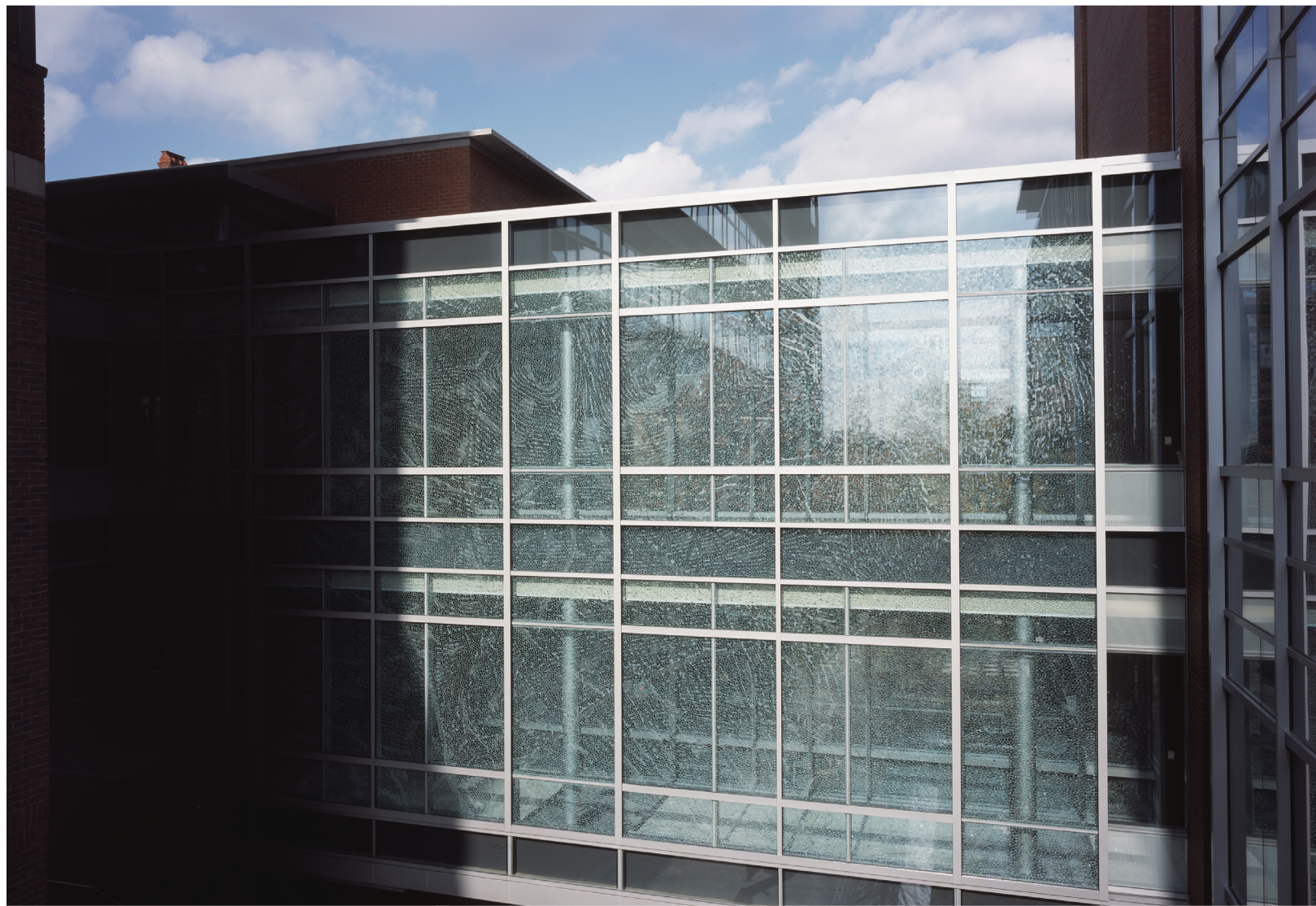


Examples

Diane Samuels

Lines Of Sight | 2006

Lines of Sight, 2006 is an integrated work of art by Diane Samuels at Brown University. The artist met with students, faculty and staff to gather over 700 pieces of literature. Fragments of poetry and prose they selected are embedded in the glass of the pedestrian bridge. Photos courtesy of the artist.



Stacy Levy

Ridge And Valley | 2009

Artist Stacy Levy collaborated with MTR Landscape Architects and the stone mason Phil Hawk and Co. to create *Ridge and Valley*, 2009 at the H.O. Smith Botanic Gardens, The Arboretum at Penn State, University Park, Pennsylvania. The project captures rainwater from an adjacent building to fill the watershed map etched onto the bluestone. Photos courtesy of the artist.



Enhance Existing Sites with Art

Every campus presentation and individual meeting that was held for this plan elicited ideas about an atrium, hallway, tunnel, streetscape, empty wall, gateway, water tower, or other spots that could be enhanced with art. The University of Wyoming can capitalize on enthusiasm for art by initiating projects for some of the most prominent sites, or selecting one or two of them, as locations for proposals from the Laramie Public Art Coalition, statewide arts organizations, as well as professional and student artists.

In our workshops, some students expressed a feeling of isolation from other parts of the campus once they declare a major and remain in the same set of buildings. They described how they have a “path” between home, classes, work, and food that does not give them a lot of opportunity to experience the entire campus. Artworks to encourage students to visit new places, or artworks that move to various parts of campus or have multiple locations, would benefit these students, as well as staff and faculty caught in a routine.

In addition to garnering cross-disciplinary participation with multiple locations, we suggest commissioning an artist or team of artists and designers to develop projects to foster collaborations for programming to accompany these projects.

Why?

- Artists working on these projects can address the people who frequent the space, offering chances to deeply engage students, faculty, and staff in the development of the project.

- Opportunities were not available for earlier integration of art during the design or construction of new sites and there is a strong desire for art.
- Art will inject character into a place and amplify what is unique about the University of Wyoming, enhancing its livability.
- Campus groups and artists will be empowered by identifying small-scale projects and leading their transformation.
- Artists, including student and alumni artists, can develop public art skills on small-scale projects that will help them compete for future public art opportunities locally, regionally, and nationally.

How?

The Public Art Committee and the public art director will identify a prioritized list of art sites. The list will also include strategies for each site, for example a temporary or permanent project, commissioning a new work or placing an existing work. Opportunities should be identified for student artists to lead small-scale projects.

These types of projects offer opportunities to collaborate with public and private entities that are concerned with livability, quality of life, and community development in Laramie and on campus. For example, the tunnels that connect existing campus housing to the dining halls offer an opportunity for the Public Art Committee to collaborate with ASUW and the Laramie Public Art Coalition or Laramie Mural Project on a series of temporary artworks. This concept is described in more detail in the pilot and future projects section below.

Locations

The following sites were recommended in our workshops as places with great potential for art.

- Picnic tables and outdoor space near existing residence halls (A)
- Enzi STEM atrium, Hallways (B), and stairwells (C)
- Business School atrium (D)
- Lewis Street Extension (E)
- Tunnels connecting residence halls to dining
- Green lawn near fraternity row
- UW WWAMI remodeling
- Engineering
- Student Union



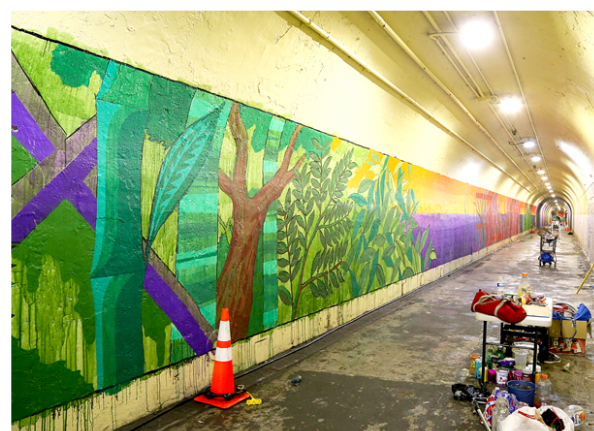
Examples



On The Greenway in Boston, artists are commissioned to paint large-scale murals on a ventilation building in a prominent location. The murals last between 18-24 months. *Spaces of Hope*, 2016, Mehdi Ghadyanlo. www.rosekennedygreenway.org/public-art/currently-greenway/mehdi-ghadyanlo

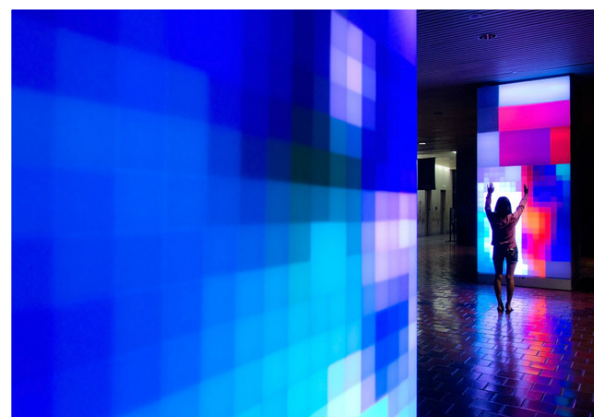


At Northeastern University in Boston, glass windows in West Village provide an organic framing device for public art, while the atrium inside this academic/ residential building is a natural gallery space. Both spaces are used to present art by faculty, students, and alumni, such as this drawing exhibition organized by Professor Jeff Hull. www.northeastern.edu/art/ekua-holmes



In Upper Manhattan, the 900-foot-long passageway between Broadway and the #1 train at the 191st Street station has been transformed through the Department of Transportation's Tunnel Beautification Program. For more info, see the RFQ developed for the projects that were created in 2015.

www.nyc.gov/html/dot/downloads/pdf/2015-03-191st-st-tunnel-beautification-rfq.pdf



Reflect is an interactive video installation by artist Ivan Doth Depena, commissioned for the existing lobby of the Stephen P. Clark Government Center in Miami, Florida, by Miami-Dade County Department of Cultural Affairs. For an important civic space, the lobby lacked architectural interest. The video installation responds to people who walk by, transforming the lobby into a welcoming and vibrant place where people interact with their neighbors. www.ivandepena.com/work/project-1 www.vimeo.com/34545263

Interdisciplinary and Socially Engaged Artworks

At a university, there are multiple ways to broadly engage the campus community to participate in art. Seek out opportunities for visiting artists who might teach classes/workshops or present lectures to students and the community at large. For each project, identify ways to engage the department and subject matter relevant to the site.

Social practice is a form of art in the public realm that emphasizes community participation and collaboration. The content and form of these projects is broad, often addressing contemporary issues through performances, temporary projects, or activities that engage a range of participants.

Why?

- This type of project aligns with the public art program goal to “cultivate a community of learning, energized by collaborative work among students, faculty, staff, and artists.”
- In high school, students are generally not exposed to the concept of an artist working as creative catalyst, as opposed to making physical objects. These types of projects open up more opportunities for considering a career as an artist.
- Socially engaged projects expand the concept of how artists work in interdisciplinary settings, rather than in isolation.

How?

- Work with different departments to identify topics where it would be timely to engage artists.
- Identify conferences, symposia, or other convenings that would be open to including an artist or public art expert as part of the proceedings.
- Consider engaging visiting artists who have socially engaged practices through the Visual wArts Department and inviting them to be guest artists on campus.
- Identify the appetite for engagement on campus before selecting the artist. Look for artists whose interest in engagement and availability to be on campus matches the interest for interaction. Include this as part of the selection criteria.
- Create a group of “experts” for the artist to engage with for each project. This group of students, faculty, and staff with expertise and knowledge will help guide and connect the artist with the campus.
- Once the artist is selected, the public art director and the committee will guide the process of engagement with the “expert” team.

Examples



Conflict Kitchen by artists Jon Rubin and Dawn Weleski was a fully-functioning restaurant and artwork in Pittsburgh, PA. For more than six years, the artists designed menus and trained local cooks to serve food from countries with whom the United States is in conflict, including Iran, Iraq, North Korea, and Afghanistan. The project sought to build understanding and “expand the engagement the public has with the culture, politics, and issues at stake within the focus region.” It received international acclaim. *Conflict Kitchen* was first located in a private storefront and was eventually moved to an existing food kiosk rented from the Pittsburgh Parks Conservancy in Schenley Plaza, a public park. The project was administered by the Studio for Creative Inquiry, a nonprofit entity at Carnegie Mellon University, which enabled the project to seek grants and donations to complement revenue from food sales. Hundreds of students and other community members were employed through the course of the project as servers, cooks, educators, and special-program managers. www.conflictkitchen.org



The Knowledge by Harrell Fletcher with Avalon Kalin, 2010, is a mural depicting books from Portland State University's Millar Library chosen by students, faculty, and staff. www.harrellfletcher.com/projects/472

Open Spaces: Places Without Permanent Art

There are some areas of campus with outstanding views of the landscape or architectural features where permanent art might be a aesthetic or contextual distraction. These should be designated as off-limits for permanent art. These spaces are likely to be frequented by repeat visitors, where it is important to remain relevant and a permanent artwork would quickly make the site seem out of touch with its context.

Temporary artwork allows for greater flexibility and is a positive option for a site where many artists or creative entities want to develop ideas. Multiple points of view can be expressed and at times it may be preferable for the space to remain empty.

We suggest the following locations be held as open spaces free of permanent art installations:

1. Old Main

2. The lawn in front of Old Main, specifically between the corner of 9th Street and Iverson Street extending to 10th Street and University Avenue.

3. Prexy's Pasture

Prexy's Pasture Recommendations

The development of this plan coincides with continued dialogue on campus about the placement of *The University Family*, 1983, by Robert Russin. Some people support the sculpture remaining in place, while others feel the sculpture represents social norms about the concept of family that are alienating and unwelcoming.

Ideas for Prexy's Pasture were offered in every session that we held during our September and February trips. They included:

- *Remove sculpture because of nuclear family*
- *Relocate nuclear family sculpture inside*
- *Temporary art*
- *I would love an interactive sculpture piece that is beautiful but like an adult playground, kind of like an escape*
- *Winter hammocks that can be shade structures for summer in Prexy's or other open spaces*
- *I like the idea of areas to sit in Prexy's during the year; Vedavoo has winter hammocks for people to use*
- *Adding rock slab lounging element to Prexy's would make sitting outside more realistic throughout the year.*
- *Paint sidewalks passing through Prexy's Pasture, changed annually, ex: footprints, animal tracks, yellow brick road, geometric, brown and gold*
- *Interactive wind piece*

Recommended Process for Assessing the Condition and Placement of *The University Family*

We suggest that the Public Art Committee embark on a campus conversation regarding *The University Family* sculpture. More data and information is needed before a decision is made.



This image shows damage and previous repairs to *The University Family* by Robert Russin. A professional conservator is needed to assess the condition of the sculpture.

It is important that that process employed to make a decision about the location of the sculpture be welcoming for all opinions and perspectives. Discussing this sculpture is an opportunity to explore alternative points of view and also a way to make a decision based on information regarding the condition of the sculpture. The process should also be transparent, an indication of how the Public Art Committee will enforce the future deaccessioning policy and other art on campus procedures. We recommend the following course of action.

A. Consult with a conservator. The sculpture seems to be damaged by exposure to Wyoming's outdoor climate. It has also been vandalized. Retain the services of a conservator to assess the artwork and its current location. Ask the conservator to discuss the longevity of the sculpture outdoors versus indoors. In addition, ask the conservator for an estimate to address the old repairs that were not completed by a professional conservator.

B. Host a forum to discuss the sculpture. There are many ways to interpret this work of art and it is an opportunity to explore varied points of view and increase visual literacy about it.

C. Install signage. It will not be possible for every person on campus to attend the forum. Install temporary signage near the artwork to update the campus community and visitors about the interpretation and status of the sculpture.

D. Identify alternative locations. Consider alternative locations that would be more suited to the content, scale, and materials of the sculpture.

If the Public Art Committee and the President of the University decide to move the sculpture, we recommend not allowing permanent artwork to be placed at this site. It is an ideal location for temporary artworks and other placemaking strategies.

Pilot and Future Projects

The pilot projects identified below offer opportunities to test different project types.

UW Science Initiative Building

Plans are underway for this new building, which qualifies for \$100,000 through the State of Wyoming's Art in Public Buildings Program. This is an ideal time for the Public Art Committee to work with the Wyoming Arts Council to get this project going and test the artist selection recommendations in this plan. www.wyoarts.state.wy.us/wac-program/apb

Residence Hall Tunnel Murals

In a meeting with the Communications Committee of the ASUW, students identified the tunnels connecting residence halls with the dining hall as a site for art. They suggested art would enhance a dreary space. We tested this idea in subsequent meetings and it met with a lot of support. A benefit of this project is that it engages the campus community to think about art in the residence halls as plans are underway to upgrade/expand options for living on campus.

This is an ideal site for temporary art installations where student participation is prioritized. It is especially fortunate that Laramie is known for its dynamic collection of murals commissioned through the Laramie Mural Project. Numerous artists have been involved, some of whom are UW alumni. There is also expertise on the Public Art Committee, as Susan Moldenhauer has been involved with the mural program from its inception. Given this local expertise, the tunnels could be the site of a university/community partnership. Laramie Public Art Coalition may be the best partner, but this should be assessed when it is time to start the project.

The next steps for this project are to:

- Work with campus life and facilities to identify tunnels.
- Engage a team of artists as mentors to work with students to develop designs for the tunnels and also work with the students to execute the project.
- Consider offering the projects as a class (possibly taught by one of the muralists as an adjunct), developed with a club, or as an extracurricular activity.
- Propose the project to the ASUW for funding.

For more information about murals in Laramie, visit www.laramiemuralproject.org

New Residence Halls

With studies underway to expand student housing opportunities, it is an ideal time for the Public Art Committee to work with facilities and student life to identify ways for artists to be involved. Embarking on the residence hall tunnel murals (described above) is a way to forge those relationships and test the process of working together.

The new or remodeled facilities and surrounding open spaces offer excellent opportunities for integrated artwork. The Public Art Committee and the public art director can take the lead to work with the architects to identify spaces to engage an artist. This might also be a place to work with the foundation to match funding available through the state's Art in Public Buildings Program.

Example

Blessing Hancock and Joe O'Connell

Fish Bellies | 2013

During the campus workshops to develop this plan, students, faculty, and staff responded with great enthusiasm to Fish Bellies, a public art project by Blessing Hancock and Joe O'Connell at Texas State University housing.. The interactive sculpture, which also functions as seating, responds to touch. Photos by Blessing Hancock. www.blessinghancock.com/fish-bellies



Future Projects

Student Art on Campus Commission Award

One way to promote opportunities for artists within the campus community is to develop a special award for a student project each year. This could be accomplished through the ASUW's special-projects category. Student representatives on the Public Art Committee can be the bridge with ASUW to formalize an annual program.

- **Sites:** identify particular sites or allow artists to determine locations in their application.
- **Selection Process:** an open application, or nomination process, where three students create proposals and the Public Art Committee selects.
- **Duration:** 1 to 2 years.
- **Award:** Consider a range of \$3,000 to \$5,000 to allow artists access to higher-quality materials and fabrication methods, as well as the opportunity to pay themselves a stipend.

A model for this opportunity is Middlebury College's Annual CAPP Award. The Committee on Art in Public Places (CAPP) honors a senior major in the Program in Studio Art for outstanding artistic achievement. The chosen student receives a modest cash prize, and a work from his or her oeuvre is selected to be displayed somewhere on campus for a period of two years. The sites vary so there are always two works on view. Three students are nominated and one project is selected. www.middlebury.edu/arts/campus/capp_award

Business School Atrium or ENZI STEM Atrium

Many people were enthusiastic about adding artwork to the business school atrium or ENZI Stem atrium. These locations present the possibility of working with the foundation and the departments to raise money privately to commission a nationally recognized artist. These are highly visible, complex locations that will require significant budgets. One project could be developed as a pilot for testing methods for adding site-specific work to existing indoor locations. This project should be considered for the Public Art Opportunity Menu described on page 45.



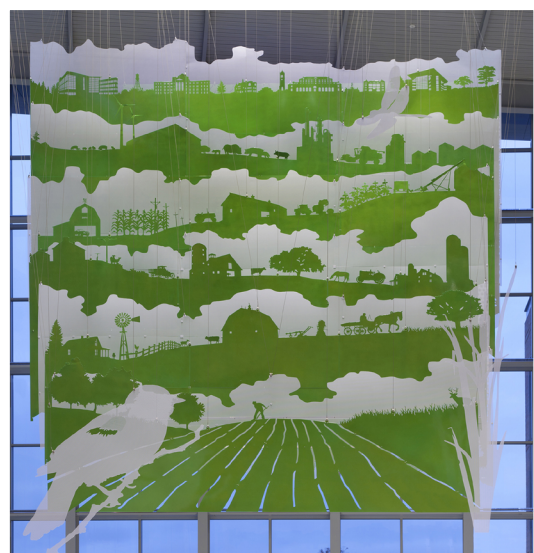
The atrium of the ENZI STEM building was cited as a possible location for art during several campus workshops.

Example

Ralph Helmick

Floating World | 2014

Ralph Helmick's *Floating World*, 2014 is in the Art on Campus Collection, University Museums, Iowa State University, Ames, Iowa. It is perfectly scaled to the atrium, measuring 46' high x 31' wide x 30' deep. Fabricated from perforated aluminum, steel, epoxy paint, stainless steel cable and hardware, LED lights, and aluminum terrazzo inlay. Photos by Will Howcroft.



Section 2: Administrative Framework



This detail of an exterior column is an integrated artwork on the Physical Sciences building. Signed Wein, 1967.

Composition, Authority, and the Role of the Public Art Committee

The implementation of the project initiatives, collection management, and engagement projects outlined in this plan will expand the composition, authority, and role of the president's Public Art Committee. The existing public art policy will need to be updated to reflect these changes.

Until public art program staff is hired, committee members will be taking on project management, budget and fundraising, and collection management responsibilities, in addition to providing direction for the program. As described below in the staff section, identifying a position is imperative if program growth is a priority.

Composition

The Public Art Committee is a mix of arts professionals, balanced with campus operations and planning staff, and representatives of students, faculty, and campus community staff. The recommended composition is:

- Art museum director
- Department of Art and Art History chair
- Department of Art and Art History faculty member*
- ASUW representative
- Student representative*
- Faculty Senate representative*
- Staff Senate representative*
- University Operations Planning and Design manager
- UW Foundation representative
- Student Life representative*
- Two experts in art and design who live in the City of Laramie, other WY communities, or in the region*

**New position added to the Public Art Committee*

Public Art Committee



Art Museum
Director



Department of Art
and Art History
Chair



Department of Art
and Art History
Faculty Member



ASUW
Representative



Student
Representative



Faculty Senate
Representative



University Operations
Planning and Design
Manager



UW Foundation
Representative



Student Life
Representative



Two experts in art and design who
live in the
City of Laramie, other WY
communities,
or in the region.

Authority and Roles

Using the current UW public art policy as a starting point, the text below outlines the expanded composition, authority, and roles 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 University of Wyoming president.

The Committee:

- A. Manages a centralized inventory of all the works of public art acquired or on loan 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 (traffic 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. Reviews the recommendations from the Artist Selection Committee and Open Source Art

Committee. The Public Art Committee has the opportunity to accept the recommendation and to offer additional feedback regarding the proposed work of art;

- H. Makes a recommendation to the Facilities Committee who refers to the University of Wyoming president and the president of the board of trustees to accept or deny a proposed public art or defined property installation;
- I. Encourages the inclusion of public art (interior and exterior locations) in major renovations or new construction of university buildings;
- J. Ensures that the proper signage is attributed to works of public art or defined property;
- K. Communicates about the public art collection, engaging the campus community in the development and interpretation of the art on campus;
- L. Serves on Artist Selection Committee;
- M. Identifies and manages an interdepartmental Collection Management Committee;
- N. Identifies maintenance needs for the art on campus collection;
- O. Identifies the process for deaccessioning works of art from the collection;
- P. Collaborates with the Wyoming Arts Council to implement their percent-for-art policy on campus; and
- Q. Collaborates with public art program staff.

Program Staff

This University of Wyoming public art plan outlines an ambitious but attainable program to produce new works of art and to develop engaging activities to connect to the campus community.

Since the nature of making public art is interdisciplinary, the program must be connected to all aspects of the university: planning, design, and construction; student and academic affairs; community relations; and the foundation. Productive administrative connections are essential to promote projects that engage artists with the buildings and departments that are the core of the university.

The public art director is the essential point person for art on campus initiatives. This includes new projects as well as activation of the existing collection of art on campus. This position requires a seasoned professional who has expertise in public art and has genuine enthusiasm for working across disciplines to develop a strong program. Ultimately, it is unrealistic to expect to develop a successful public art program on a campus of this size only through the volunteer work of committee members.

Skills Required

- Broad curatorial perspective with expertise in contemporary, late-twentieth-century, and public art.
- Experience with project management for public art and/or public design projects.
- Knowledge of public art, creative placemaking, and contemporary visual art.
- Ability to build relationships and consensus with diverse constituencies.
- Experience developing interdisciplinary projects.
- Experience working with students in higher education.
- Proven organizational and communication skills.

The public art director's responsibilities are broad, but the most important qualities are to be knowledgeable about public art, skilled at building relationships across campus, and able to foster enthusiasm for public art. The ideal director will be open-minded about public art and able to guide colleagues and artists to public art methods that are new to campus while also having an appreciation for the existing collection.

Responsibilities

Public Art Program Management

Identify and create opportunities for art on campus. Work in collaboration with the Public Art Committee, operations, ASUW, university foundation, and other stakeholders to evaluate and prioritize opportunities.

- Create a work plan that outlines projects, programs, and partnerships.
- Develop, foster, and manage partnerships and collaborations with local, statewide, regional, national, and international entities to produce public art projects and programs on campus.
- Develop and implement programs to engage the entire campus with art.

- Develop and manage the program budget.
- Collaborate on program/project fundraising with the university foundation.
- Work with the university to write and manage grants.
- Facilitate the Public Art Committee meetings.
- Promote art on campus by providing content for calendars, social media postings, marketing, and public relations material.
- Represent the University of Wyoming's public art program locally, statewide, regionally, and nationally.
- Be a resource for students, faculty, staff, and administration regarding art on campus and public art matters.
- Identify and create opportunities for students to engage with the art on campus program and its initiatives.
- Assist entities and individuals applying to the Public Art Committee to present art on campus through the open-source art policy.

Curatorial Direction

- Develop the curatorial direction and framework for permanent and temporary public art projects, performances, and programs on campus generated by the program. This will include curating specific projects or programs. Work collaboratively with the Public Art Committee and project stakeholders.
- Provide artists with guidance, information, and connections to resources to assist them in making successful projects. Connect artists with campus resources and colleagues to encourage interdisciplinary projects.

Project Management

- Manage contracts for artwork, performances, and programs.
- Determine the artist selection process to be used for permanent and temporary projects.
- Manage the artist selection process, including the appointment of selection committee members.
- Manage permanent and temporary public art commissions from identification through implementation.
- Collaborate closely with entities responsible for the fabrication and installation of artwork on campus to ensure artistic integrity and artist's vision.
- Facilitate communication between artists and colleagues from operations, Facilities Committee, designers, and contractors to ensure the success of public art projects.
- Manage public art related performances and programs.

Collection Management and Engagement

- Develop educational programs and materials.
- Develop and oversee a Collection Management Committee that includes representatives from operations, the Public Art Committee, Coe Library, Wyoming Union, and other entities on campus where numerous artworks are located.
- Develop and oversee a campus-wide system for keeping track of art on campus, including all interior and exterior works of art. Include temporary and permanent artworks, as well as two-dimensional artworks owned by the university.

Placement of Staff

The Public Art Committee should advocate for the public art staff to be placed within a strong leadership position in the university so they can easily build relationships with colleagues involved with the planning and implementation of physical changes on campus, colleagues who engage with donors and fundraising, and colleagues involved in arts and design. Since the president and the chair of the board of trustees have the final approval for works of art on campus, it is also critical for the public art program staff to be able to develop a strong relationship with the university president.

The appendices include a chart indicating the placement of staff at the entities benchmarked for this plan.

Additional Staff

As the program grows, additional staff will be needed to work alongside the public art director. Note that most of the public art programs benchmarked for this plan had more than one staff person with public art responsibilities.

Some future staff positions can include responsibilities related to project management, collection management, educational programs, and developing in-depth programs for students to create art on campus or experience the existing collection.

Student Engagement

This public art plan is grounded in the imperative need and desire for students to experience art and participate in creating a campus that is distinctive, welcoming, and beautiful. The plan was funded by the Associated Students of the University of Wyoming (ASUW) through the leadership of Jacob Kennedy, a biology student and member of ASUW, representing the College of Agriculture. Jacob's interest in public art was piqued by Maggie Bourque, an associate lecturer in the Haub School of Environment and Natural Resources. He collaborated with ASUW colleagues to lobby the president of the university to include a student on the president's Public Art Committee and has been an advocate for developing long-term goals for art on campus and strategies for involving students.

To develop this plan, we met with groups of students during September and February visits to learn about their ideas for art on campus and ways to engage students. The students envisioned public art as a catalyst to make the campus more welcoming, connect multiple disciplines, and bring new ideas and art experiences to campus. At the same time, students expressed curiosity about the existing collection and wanted to learn more about artworks they liked as well as those that did not appeal to them.

The University of Wyoming has a history of supporting student artists through an annual exhibition at the museum and purchasing student artwork for public spaces and offices. Students expressed the desire to cultivate a community of learning, energized by collaborative work among students, faculty, staff, and artists. This plan details multiple ways to increase student participation in all aspects of the public art program, from leadership roles selecting artists

and becoming experts on the collection, to proposing ideas, and enjoying more art in the places they frequent.

We live in a time when visual literacy and interdisciplinary collaboration are valued skills. By increasing student understanding, participation, and engagement with public art, the University of Wyoming can inspire and prepare students to continue to seek opportunities to develop initiatives in the communities they live in after they leave campus. Jacob Kennedy aspires to be a doctor in the future. Through his work with ASUW and this planning process, he is also a creative thinker, with experience collaborating across disciplines, and has an appreciation for public art.



Jacob Kennedy organized a meeting with ASUW Senators in the Wyoming Union to discuss locations and strategies to engage students with public art on campus.

Ways to Engage Students

The initial ideas below should be routinely updated by the Public Art Committee and public art program staff.

Leadership Opportunities

- Serve on the Public Art Committee.
- Serve on an Artist Selection Committee.
- Create and implement proposals for open-source art projects.
- Connect artists working on campus with resources, colleagues, and information needed to develop their art projects.
- Lead and participate in discussions to identify locations and resources for art on campus.

Outreach and Education Opportunities

- Integrate art on campus into current and developing tours that focus on art on campus for peers, alumni, and visitors.
- Develop materials and tours in languages other than English, or for people with varied abilities.
- Conduct research and write profiles about the art on campus collection for the database and archive.
- Create cross-disciplinary initiatives to engage students with art on campus.
- Seek opportunities to collaborate or connect with students at other campuses and in other communities on public art initiatives.
- Be an ambassador for selected artists when they visit campus.
- Participate in classes, lectures, workshops, and other learning opportunities with artists working on campus.

Creative Opportunities

- Assist artists with the presentation of their artwork on campus. Some artists may be interested in engaging students during various phases of their commission, including research, design conception, fabrication, and installation.
- Propose artwork through channels developed for student participation, including Open Source projects.

Section 3:

Implementation



The Classroom Building is home to four 2,200 square foot, three-story mosaic tile murals commissioned by Laramie architects Hitchcock and Hitchcock in 1967-68. Artists created independent murals for each of the building's four lobbies: Richard Evans (southwest lobby), James M. Boyle (southwest lobby), Joseph Deaderick (northeast lobby), and Victor Fisch (northwest lobby). Details from the murals are used throughout this section of the plan.

Budget and Funding

To achieve the goals outlined in this plan, the University of Wyoming must allocate and raise funds to support the public art program. This section focuses on the types of costs affiliated with the public art program and funding strategies.

It is important for the public art program to have varied and multiple funding sources. This will help to ensure the program's activities continue should one source of funding be reduced or eliminated. The importance of this strategy for the long-term success of a public art program was emphasized by several of the programs benchmarked for this plan.

Budget

The public art director will develop a three-to-five-year budget in consultation with campus staff. The budget will be reviewed by the Public Art Committee and other departments involved with allocating funds to program or project expenses. Note that some costs will be part of the public art program operating budget, while other costs might be part of other departments' budgets. For example, the costs of commissioning or maintaining works of art might be part of capital construction or operations, while the creation of a map of the artwork collection might be part of the university's marketing budget.

Program Expenses

This category includes all expenses to manage the public art program. It does not include any costs associated with the production or maintenance of works of art.

- **Staff:** salary, benefits, and other costs for employing staff.
- **Staff Development:** travel, professional development, including attending conferences and acquiring certifications or specialized training, and subscriptions.
- **Overhead:** office space, equipment, and other hard and soft costs associated with managing the public art program.
- **Engagement:** design, implementation, and production of activities, services, and publications that engage the University of Wyoming community with the public art program. This is a broad category that includes but is not limited to a guide to the art on campus (printed, virtual, and audio), artist talks and lectures, hosting panels and symposia, and special events connected to the public art program projects. Some of the engagement activities will occur in Laramie, while others may be geared toward communities statewide to engage Wyoming communities with the University and the public art program..
- **Artist Selection:** producing and publicizing art on campus opportunities, honoraria for Artist Selection Committee members, subscriptions to artist submission services such as Submittable or Slideroom, travel for artists to interview and out of town panelists to participate in the panel, and hospitality for selection panel meetings such as food and refreshments.
- **Consultants:** specialized services such as public art planning, conservation, appraisals, graphic and web design, and educational programs.

Project Expenses

Project expenses include all of the costs to produce and maintain a specific artwork. These will likely be paid through a contract.

- **Artwork:** all of the costs associated with the commission and purchase of art for campus. This includes artist fees, design and project management, fabrication, installation, transportation, specialized consultant costs such as project engineering, and insurance.
- **Maintenance and Conservation:** maintenance and conservation of works of art on campus. Generally, the costs of maintaining art are less expensive than the

cost of conserving artwork. It's better to plan for annual or biannual maintenance rather than large expenses for conservation. Maintenance expenses include but are not limited to cleaning, replacing components, repair of broken parts, and paying for the labor to perform this work. Conservation includes all of the maintenance expenses, but can also include the replication of parts, transportation of artwork to an outside facility, and reinstallation of the artwork.

- The Public Art Committee and public art staff should identify the costs of maintaining the existing collection and develop a budget with a ten-year framework. Some works of art may only need minimal maintenance, such as cleaning the stairwell mosaics in the Education Building. Other works of art, including all the exterior bronze sculptures, will need regular cleaning and waxing to prevent more expensive conservation treatments.





Funding Sources

To implement a robust public art program, it is essential that the university allocate and raise funds for the public art program.

Through its focus on interdisciplinary initiatives, the public art program staff is ideally positioned to identify opportunities to collaborate with other entities locally and regionally to raise funds to implement art and engagement projects on campus and in the community.

- **University of Wyoming:** The University of Wyoming should expect to cover basic program costs of staff and overhead for their public art program. This will enable the public art director to focus on fundraising efforts for works of art and engagement activities. All of the other public art programs benchmarked in this plan have the support of their institutions for staff and overhead expenses.
- **ASUW:** There is an impressive collection of public amenities on campus funded through class gifts. As evidenced by the funding of this plan, the current group of ASUW senators is enthusiastic about public art. ASUW will continue to be involved in the development of

the public art program and public art projects through its participation on the Public Art Committee and other initiatives. ASUW should be cultivated as a resource for the public art program to connect with students of all disciplines, and as a potential funder. We suggest the public art director be available as an advisor and collaborator with the ASUW when art projects are initiated or considered.

- **State of Wyoming Art in Public Buildings Program (APB):** The University of Wyoming is not exempt from allocating funds for art in capital construction projects supported by state funding. In the past, the university opted not to participate. We recommend that the university reconnect with the Wyoming Arts Council's staff to establish an ongoing relationship and participate in the program. While the APB will manage the contracts and funding, they will work with the university to follow its artist selection and review procedures. The artworks commissioned or purchased through this program will belong to the State of Wyoming, and the state will be responsible for the ongoing maintenance and conservation of these works.
- **Grants from Public Sources:** The University of Wyoming should consider an annual application to the National Endowment for the Arts (NEA) and Institute of Museum and Library Services (IMLS) for public art program initiatives in collaboration with sponsored programs. These grants are opportunities to collaborate between departments and with other entities in the community and region. Interdepartmental collaborations that include an arts component may also be eligible for grants from other public sources, such as the National Endowment for the Humanities, National Science Foundation, and National Institute for Health, among others.
- **Grants from Private Sources:** In addition to gifts from individuals through the university foundation, the public art program will benefit

from applying to foundations and corporations. In collaboration with the University of Wyoming Foundation, consider applying to entities that are focused on arts and culture, or on the content or underlying goals of an art initiative. For example, a public art walking tour might appeal to an entity that is focused on history, public health, or placemaking. Interactive projects that use new media and technology open up opportunities for funding from technology-focused entities. Similar to applying for public sources, collaborating with the Laramie Public Art Coalition and other entities may be attractive to some funders. Apply for grants that fund community development, transportation enhancements, social engagement, historic preservation, health and wellness, and more. Broad thinking will be key to unlocking new sources. This plan is written to engage artists of all disciplines, which will also help broaden the diversity of funding sources.

- **Collaborating with Other Entities:** Even when the University of Wyoming may not be able to self-fund projects or attract outside funding, it has something very attractive: students and space. As the only university

in the state, it is an ideal partner for local, regional, and statewide art initiatives. The public art program should seek and encourage partnerships and collaborations that meet its goals and bring opportunities to campus through the open-source policy outlined in this document.

- **Capital Construction Funds:** By working closely with the operations staff to integrate artworks into capital construction projects, there will be opportunities for artists to collaborate with project architects, landscape architects, and engineers. By engaging artists on the design team, the resulting concepts can be included into bid documents and covered by the construction budget for the entire site. Another alternative is to allocate capital funds directly for public art related costs.

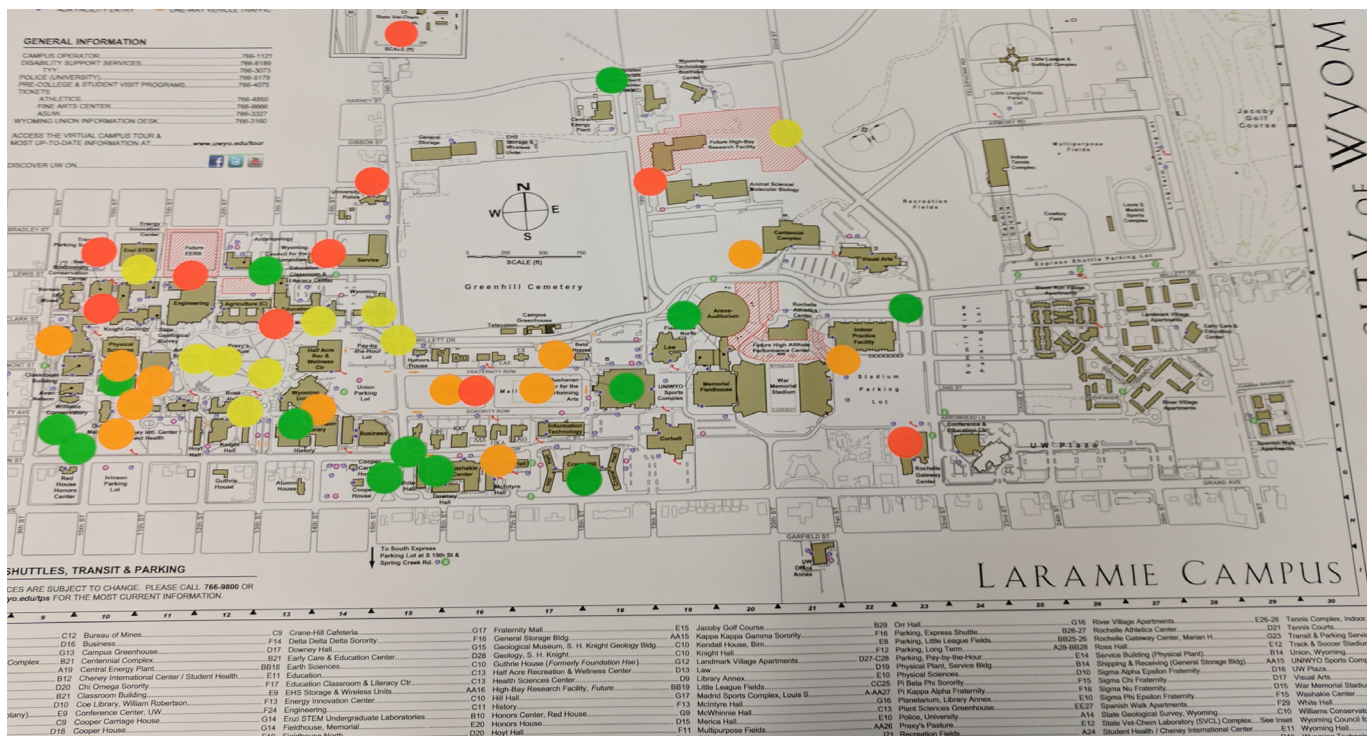


Public Art Opportunity Menu for Private Donors and ASUW

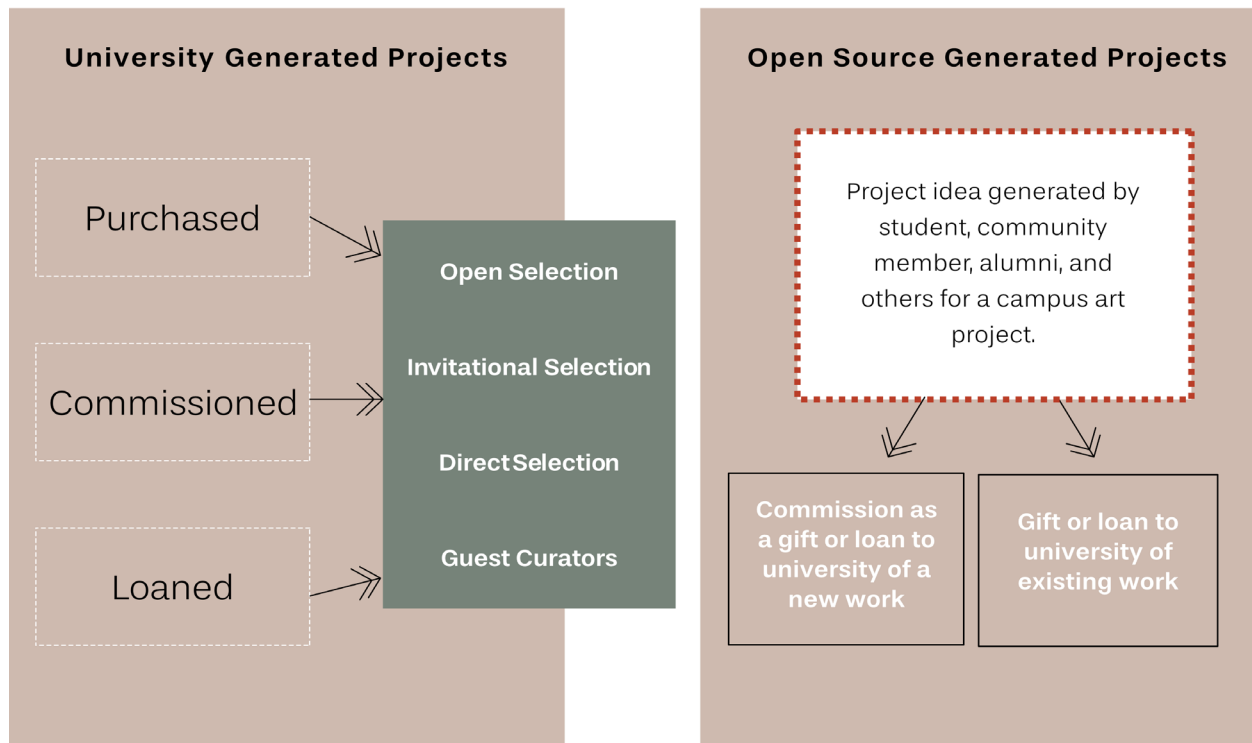
The University of Wyoming Foundation has been successful in attracting private donors who are interested in supporting works of art on campus. In addition, ASUW has expressed a desire to fund art on campus. Now that the University of Wyoming has a public art plan, it is an opportune time to align the interest of private donors and the ASUW with the public art program. In addition to listing funding artwork opportunities, the menu will remind donors of the program's goals, desire to have a diverse collection of art experiences, and to engage students in meaningful ways.

The Public Art Committee and public art staff should collaborate to develop a public art opportunity menu every two years. The menu will include a list of initiatives that need funding, including permanent and integrated artworks, temporary artworks, engagement activities, and the conservation and maintenance of works of art.

The menu will bring the University of Wyoming's public art program in line with other leading art on campus programs across the country who have successfully collaborated with private donors to amplify their vision and goals.



Artwork Acquisition Methods



This public art plan encourages a variety of types of public art and ways that they might be acquired. This section outlines selection processes and review methods for projects generated by the University of Wyoming, as well as open-source projects, which are proposals offered to the university as gifts or loans.

Artworks generated by the University of Wyoming:

- An artist may be commissioned by the University of Wyoming.
- An artwork may be purchased by the University of Wyoming.
- An artwork may be loaned to the University of Wyoming.

Artworks proposed to the University of Wyoming:

- An existing artwork may be given as a gift or loan to the University of Wyoming.
- A commissioned artwork may be given as a gift or a loan to the University of Wyoming.

In all cases, the campus art plan strives for excellence and diversity when a campus art project is developed.

All university generated projects or open source projects may be temporary, long-term, or permanent works of art.

Process to Identify and Recommend Projects

This public art plan positions the University of Wyoming to proactively produce artworks and create opportunities for artists that are generated by the campus community. The process to develop this plan revealed strong enthusiasm for public art and the desire for more transparency in decision-making, opportunities for students to create art on campus, and more engagement between the campus and the entire state. The review process takes these findings into consideration.

The public art review process outlined below will be used for public art projects that evolve through the university's public art program and Public Art Committee, in addition to open-source art applications, which are defined as unsolicited proposals presented to the university by a variety of entities.

This review process is designed to engage a wide range of people with different areas of university expertise including the arts. The process:

- Increases transparency about the decision-making process.
- Outlines a clear process to submit proposals not generated by the public art program.
- Ensures that all artwork proposals are given adequate review from the departments engaged in the project.
- Affords artists the opportunity to get constructive feedback on their proposals.
- Gives the president of the university insight regarding support for and concerns about projects to inform her decision on proceeding with implementing artworks.
- Includes visual art experts during each stage of review.

Open Source Art Projects

Opportunities for public art have captured the imagination of students, community members, and donors at the University of Wyoming. The campus features many works of art that were implemented through donors and supporters of the university and it is anticipated that this will continue. This plan outlines a clear, open process to present concepts for permanent and temporary art, with opportunities for broader collaboration and review.

Open Source Art Projects are proposed artworks on campus that are not generated through the public art staff or Public Art Committee. They can come from students, donors, alumni, organizations, members of the Wyoming community, artists, and others. A clear, transparent process will benefit applicants as well as the university.

Open Source Art Projects can especially benefit students who have demonstrated a desire to have an impact on campus. The ASUW and individual classes have designed and given green spaces, benches, artworks, lamp posts, and other enhancements that benefit the campus over many decades. Art students and students with an interest in how art can amplify their causes and interests have expressed a desire to implement temporary art and performative projects on campus. The Open Source art process is ideal for a land grant university, as it outlines the process for students to make an impact on campus and gives them valuable real world experience working in the public realm.

Open Source Application Process

The application process for an open-source art project includes submitting a proposal followed by a meeting with the public art staff. Ideally, an application form should be developed and available online.

The application includes:

- A written description of the proposed project and the desired timeframe to be on view.
- Visuals that clearly convey the proposed project.
- A summary of why this project is important for the University of Wyoming and how it addresses the public art plan.
- Information about the artist(s) involved with the project, including bio/resume and samples of previous work.
- A detailed budget that outlines the total project costs, including maintenance. Include details about the percentage of funds that have been raised, how much need to be raised, and all confirmed funding sources.
- A maintenance plan.
- The proposed site, if one has been predetermined.
- The implementation timeline.

Once the application has been submitted, the public art director will organize a meeting with the applicant. The director may invite relevant campus representatives to join the meeting. During the meeting, the application will be discussed and the director and other colleagues will offer feedback. Once the project has been deemed appropriate for review by the director, it will be submitted to the Public Art Committee, followed by reviews by the Facilities Committee and university president.

Note that open-source art projects should follow the same guidelines outlined in the public art

opportunity menu of this plan, or future menus developed by the Public Art Committee. This includes gifts of permanent art depicting living persons not being permitted on campus, a maintenance endowment for permanent works, and removal costs for temporary works of art.

The Public Art Committee should review open-source projects using the same criteria that is outlined in the section above. Provisions for a maintenance fund should be considered for permanent artwork, and the responsibility and timeframe for removal of the art should be outlined for temporary projects.

Eventually, when the workload for public art staff exceeds their capacity to effectively manage unsolicited proposals, the Public Art Committee may want to develop a review committee specifically for open-source projects.

Commissioning Artworks

The following methods are customarily used for commissioning artwork and can be adopted for projects generated by the university, as well as for commissions of new artwork proposed by others.

Open Selection: calls for artists to apply for opportunities are posted widely. Eligibility guidelines may be defined. To get a strong response, ample time is needed to post the call and receive materials from artists. The opportunity should be clearly described, and the requirements and expectations well written. Consider organizing an information session about each opportunity, which will especially benefit local and regional artists. Record any questions submitted about the call and make the responses available to any applicant on the public art program section of the university's website.

Time must be allocated for the selection panel to review all submissions and narrow down the application pool to finalists who will interview with the panel.

- **Request for Qualifications (RFQ):** artists are invited to submit images, a resume, and a brief statement or letter of intent regarding their interest in and approach to the project. No proposals are expected or accepted. There should be a minimum of five weeks between the posting of the call and the deadline for applications. RFQs are the most common method for selecting an artist. Generally, the most experienced artists will only respond to RFQs or an invitational.
- **Request for Proposals (RFP):** artists are invited to submit conceptual proposals for works of art. Ample information must be given for artists to create a proposal. Specific guidelines regarding what is expected in the submission should be provided. This is a more time-consuming alternative than a request for qualifications; generally 10 to 12 weeks should

be set between the release of the call and the deadline to submit proposals. This method is useful when work from emerging artists is desired. More experienced artists are less likely to apply to RFPs.

RFPs can be useful when the outcome is clearly defined and proposals can be made in a similar format. For example, when seeking an artist to paint a temporary mural on an existing site.

These types of calls should be used sparingly and intentionally, since they require artists to design an artwork for a site without the opportunity to engage with the community, and without compensation. This can be a good option for projects that offer opportunities for artists to gain experience in the field and who may not have a long track record of working in the public realm.

The quality of proposals that are received through the RFP process are often not as high quality as design proposals that are created in the design development process that follows an artist being selected through an RFQ process.

Invitational Selection: a group of artists is invited to submit their qualifications and a panel selects from this group. The presentation may be assembled based on nominations from arts professionals, as well as curatorial input from the public art staff and Public Art Committee. Reviewing an online artist portfolio portal and other outreach methods are advisable to give the process more breadth and diversity. A short list of artists is invited to either interview with the selection panel or present proposals. This method can be advisable for projects that require a quick turnaround or where multiple outcomes are being considered.

Direct Selection: in rare instances an artist might be selected directly to create a proposal.

This method might be advisable for a project that is coinciding with an exhibition of an artist at the University of Wyoming Art Museum.

Guest Curators: engaging a guest curator, either through a call or by directly approaching a curator who meets the needs of a project, is an option to consider. In certain situations, it will be helpful to engage a curator who has specific expertise in an area that the public art staff and Public Art Committee do not. Working with a guest curator can be an effective approach for projects that are programmatic or presented as a series, such as a series of light projections or artworks that are interactive. The curator can present a slate of artists to the Public Art Committee for direct selection or prepare a list of artists for an invitational selection.

Like any consultant, guest curators will need a contract outlining their scope of work, payment, and payment guidelines. The College Art Association's Standards and Guidelines includes a section on hiring guest curators for museums, written in 2016. www.collegeart.org/standards-and-guidelines/guidelines/curators#Responsibilities. Note that some of the documents in this section of the website may be outdated, including the section on public art, written in 1987.

The American Alliance of Museums publishes a code of ethics for curators, written in 2009, on their website. www.aam-us.org/wp-content/uploads/2018/01/curcomethics.pdf

Purchasing Artworks

At times, the University of Wyoming may wish to directly purchase existing works of art. This method is already used by departments who purchase artworks by students. Some additional scenarios for this acquisition method include:

- A donor to the university would like to purchase an artwork for permanent display. In these instances, the policy for open-source art projects outlined below for art would be followed.
- The Public Art Committee would like to purchase a work of art that has been on temporary display.
- The budget for a work of art for a location is not adequate for a commission, and a purchase would result in a higher-quality work.
- The Public Art Committee seeks to diversify its collection by representing specific artists, media, or themes and a commission is not possible.
- A location is deemed more appropriate for a purchase than a commission by the Public Art Committee.

Artist Selection Strategies

Artist Selection Panels

A selection panel engages specialized expertise and a diverse group of stakeholders that reaches beyond the Public Art Committee. The role of the selection panel is to select artists, artworks, a curator, or a design team for a specific opportunity. It can also be used to select art to purchase.

To streamline the process, the panel may review more than one project or select more than one artist at a time. It should contain an uneven number of people. The panel generally meets at least twice: once to review submissions and select finalists, and a second time to interview finalists.

The public art director or another member appointed by the chair of the Public Art Committee is the designated person to facilitate all communication with the artists.

Responsibilities

Members of the artist selection panel are expected to:

- Attend all meetings of the panel.
- Collaborate with the Public Art Committee and public art staff to review calls for artists upon request.
- Suggest artists to receive artist calls distributed by the public art staff and Public Art Committee.
- Review qualifications submitted by artists.
- Interview artists.
- Review and provide feedback on proposals submitted by artists.
- Make a recommendation to the Public Art Committee.
- Assist selected artists with identifying campus resources to help in the conceptualization or implementation of their projects.



Ricki Klages and Jennifer McGregor exploring existing art on campus. This column was designed by Wein in 1967.

Conflict of Interest Policy

In addition to following ethical standards and policies of the University of Wyoming, the Public Art Committee should develop a specific conflict of interest policy for all panel members to adhere to and sign. The policy should clearly outline circumstances when they will need to identify a real or perceived conflict and recuse themselves from the discussion of specific artists. Some key factors to include in the policy:

- No panel member should review artists with whom they have a real or perceived financial or familial relationship.
- No panel member should review artists they cannot assess with neutrality based on the quality of their work or their ability to perform the work.

It is generally not appropriate for a project funder, including individual donors, to serve on a selection panel as a voting member. However, there are times when a funder would benefit from learning about the public art process by participating on the panel as an advisor. The Public Art Committee should communicate clearly with donors about their role as one of many colleagues participating in the process.

Panel Composition

A new selection panel should be formed for each project or group of projects. The selection panel must consist of a balanced mix of art professionals and project stakeholders, ideally including voting members of the following groups:

- Public Art Committee member.
- Public art staff member who serves as committee chair.
- Operations staff member.
- ASUW representative or other student representative who is a stakeholder in the project.
- Representatives of the department who will be impacted by the project.
- Visual arts professionals.
- Project architect, landscape architect, engineer, or other design professional.

At times it will be advantageous to invite arts professionals who live outside of Laramie to participate on selection panels. For example, it may be important to bring in outside arts professionals when:

- An art opportunity focuses on content, media, or form outside of local expertise.
- Artists applying for an art opportunity are likely to include those employed by the university in some capacity, making it difficult for university colleagues to avoid conflicts of interest.
- There is limited or no diversity within the pool of eligible panelists on campus or in the community.

Art Selection + Review Subcommittee (specific to opportunity)



Public Art Program staff member



Public Art Committee member



Operations staff member



Representatives of the department who will be impacted by the project
(students, faculty, staff, or other)



ASUW representative or other student representative stakeholder



Visual arts professionals



Project architect, landscape architect, engineer, or other design professional affiliated with the opportunity

Artist Eligibility

Similar to other opportunities to work on campus as staff, faculty, consultant, architect, landscape architect, engineer, or any other professional from any field, all public art opportunities should be open to any professional artist who is interested in applying.

The Public Art Committee and public art staff should develop strategies to ensure that local and regional artists are aware of opportunities and encouraged to apply. These include posting the opportunity on local and regional social media and news outlets and developing a mailing list for artist opportunities. Committee and staff can also collaborate with Laramie Public Art Coalition and other regional public art organizations to develop trainings and workshops for local and regional artists to develop and build public art skills.

The Public Art Committee will make a recommendation for currently enrolled student eligibility for specific projects on a case by case basis. For projects where students are eligible, note that the RFP selection method may be the most beneficial one because it focuses on concept.

Artist Outreach

Depending on the project goals, opportunities should be distributed locally, regionally, and nationally. There are many places to advertise opportunities. The university should consider advertising calls on CAFÉ, the Public Art Network of Americans for the Arts, Wyoming Arts Council, and through the Laramie Public Art Coalition.

We suggest collaborating with the Laramie Public Art Coalition to maintain a list of local, regional, and national artists to send information to about opportunities and educational programs. The list of places may be expanded when a project has more specific content or form needs; for example,

high-tech arts organizations presenting artists with the desired expertise should be included on the list for projects that use alternative energy or new technologies.

Since the university serves the entire state, keeping track of Wyoming artists to solicit for opportunities is important. Work with the Laramie Public Art Coalition to request that WY artists join the Wyoming Arts Council's artist registry and WESTAF's registry. For regional, national, and international artists, start an in-house artist file as soon as possible. It can be an electronic file or hard copy collection of materials by artists who are compelling to the Public Art Committee and who might be a good fit for future projects.

Best Practices for Selection Panels and Project Management

The list below outlines a few best practices for artist selection processes. This list is certainly not complete or exhaustive. It represents some common questions posed during the development of this plan by the Public Art Committee, faculty, staff, or students. For additional best practice resources and information, we encourage membership in the Public Art Network in Americans for the Arts, which will allow Public Art Committee members and public art staff to access the PAN Listserv. This resource is the main platform for public art administrators to discuss a variety of issues related to the field, communicate events and opportunities, and exchange information.

1. Pay Artists For Their Time And Work:

In all cases, an honorarium should be paid to artists who are invited to interview or submit proposals. The exception is artists who choose to reply to an RFP and are not selected as finalists. Artists' travel expenses should also be paid. Use RFPs very sparingly.

2. Give Artists Time To Develop Ideas:

When inviting artists to submit proposals, a 10 to 12 week period should be given to develop proposals. The university should be prepared to organize at least one site visit for artists before they develop concepts. See the section pertaining to engagement for ideas on how to involve students and multiple departments in these visits.

3. Pay Panelists: Some artist selection panelists will be paid by their employers to participate in panels as part of their job responsibilities. Others, including artists and independent contractors, will not be automatically compensated. These individuals should always be offered an honorarium, as well as have parking and

other travel expenses reimbursed, whether they are local or coming from out of town.

4. Diversity: Selection panels and artist applicant pools should be diverse in age, gender, and cultural heritage, in addition to representing various relationships to campus including students, faculty, and staff. The University of Wyoming should conduct outreach to varied communities about opportunities to serve on panels and compete for projects and retain a file with contact information for potential panelists.

5. Project Management: Artists or any contractor should not be asked to begin work before receiving a completed contract. Contracts should clearly outline the process for design review, project implementation, dispute resolution, fee schedule, intellectual property, and other topics. Although artists will likely develop relationships with people from many departments, it should be clear that artists have one point of contact throughout their project who will facilitate their work. Eventually, this will be public art staff or another person chosen by the Public Art Committee. During the selection phase, artists should not contact department staff, trustees, or panelists, unless they are the person contracted for the project.



Artist Mary Tremonte presents a concept for an artwork at a stakeholder meeting in Pittsburgh, PA.

Stages of Artwork Review and Approval

1. Artist Selection Committees: A selection committee will be formed for each public art project to select the artist(s) for a specific site. Once a selection committee approves a project, they submit a proposal to the Public Art Committee for review along with their recommendation on how to proceed with the project. Projects that are not accepted by a majority of the members of the Artist Selection Committee are not submitted to the Public Art Committee for review.

Members of the committee may be invited by public art staff or the Public Art Committee to continue to serve to assist with the review, development, and implementation of a project.

2. Public Art Committee: The Public Art Committee reviews the recommendations from the Artist Selection Committee and public art staff. The Public Art Committee has the opportunity to accept the recommendation and to offer additional feedback regarding the proposed work of art.

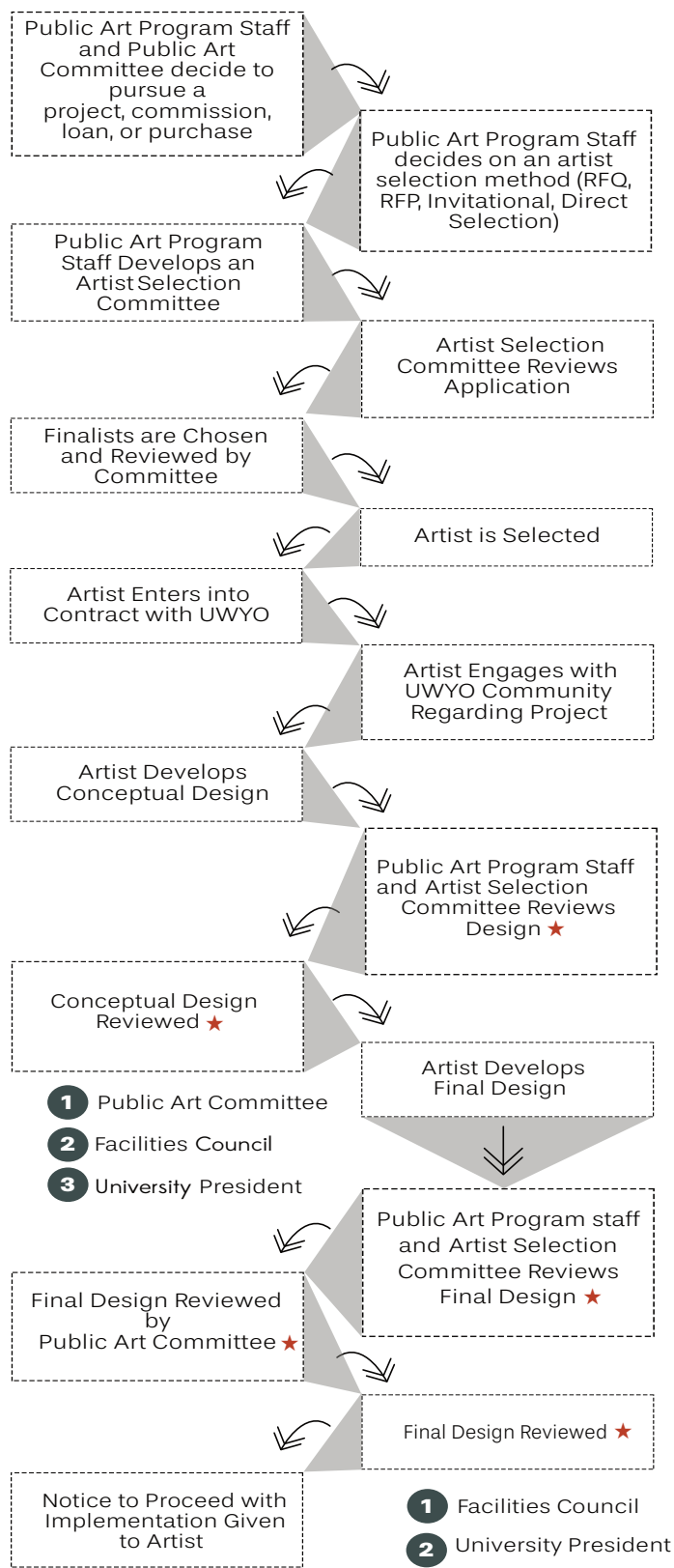
Once the Public Art Committee approves a project and has no additional recommendations, they submit a letter to the Facilities Committee and the president of the University of Wyoming outlining their review of the project. Projects that are not approved by the Public Art Committee are not submitted to the Facilities Committee or president for consideration, however the president may request that the Public Art Committee submit a letter of review for any project, including those that they have not approved.

The Public Art Committee will attempt for consensus on all recommendations. If consensus is not possible, a project will be approved or denied by a majority vote. When a consensus is not possible, the letter of review submitted to the president will include the final determination of the committee as well as comments by members who did not vote in the majority.

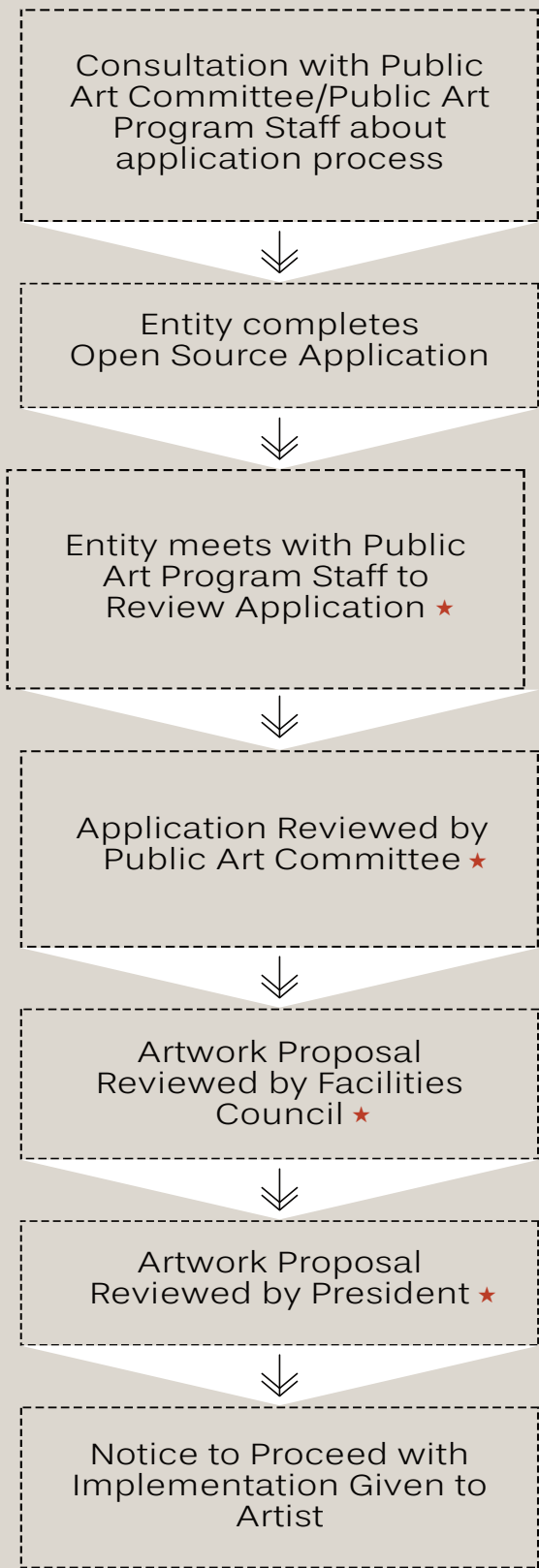
3. Facilities Committee: The Public Art Committee will make a recommendation to the Facilities Committee for their review. If the Facilities Committee approves of the project, it will be submitted by the Facilities Committee to the president for review. The Facilities Committee may request additional information about a proposal, and request changes to ensure successful installation on campus in regard to safety, operations, site management, and ability of the artwork to withstand weather and other site conditions.

4. President of the University of Wyoming: As outlined in the University of Wyoming's public art policy, the president of the university has the final review of works of art on campus. The president's approval is needed to proceed with the implementation of works of art. In addition to the letter of review from the Public Art Committee, the president should be given a copy of images, description, budget, and other information that would assist the president in the review process. The president may also request a meeting with the Public Art Committee or the artist.

University Generated Projects



Open Source Generated Projects



★ feedback and adjustments may happen at this stage

Review Criteria for Proposals

The following criteria should be considered when reviewing proposed works of art for campus. They can be applied to temporary or permanent projects, as well as social practice or performative works. The Public Art Committee should continue to review and add to these criteria.

Consider the proposed project in relationship to the university's public art vision, goals, and current menu of opportunities.

- Does the project embody artistic excellence for a project of its type?
- Is the scale of the project appropriate for its site?
- Does the project support the vision of the public art plan?
- Which goals of the public art plan does the project address?
- Does the project add to the diversity of art on campus?
- Does the project activate/complement a part or aspect of the university that supports public art program goals?
- Will the project benefit from the involvement of multiple departments, the Laramie community, guest curators or artists, or members of the Wyoming community? If so, how have they been identified?
- Have students, faculty, and staff who will be impacted by the project had the opportunity to participate in its design or review?
- If the project is submitted as an open-source project without an artist identified, what is the best way to select an artist(s) for this project? If an artist has been identified, are they the best artist to produce this proposed project?

Consider the feasibility of implementing the project. Review the project in the early stages of development and again when a design is further along.

- Has the artist or entity proposing the artwork demonstrated they are capable of implementing the project?
- Is the proposed site appropriate for the project?
- Is the implementation schedule realistic?
- Does the project complement other university activities?
- How will the project relate to the site's use and operations?
- Does the project require input from an architect, engineer, conservator, or other specialist?
- Does the project need to be reviewed by another government agency or other organizations? If so, when?
- What level of maintenance will be required? How will the project be maintained and who will perform maintenance? What resources can the university provide, what can the artist provide, and what will be contracted?
- What funds are available for the project? What funds are needed, and what is the fundraising strategy? If the project is unsolicited and does not come fully funded, is the university willing/able to fundraise?

Engage and Inform the Public

Community notification is a means to a more informed audience and helps minimize the potential for controversy. It is important to keep faculty, staff, students, and the Laramie community informed about public art projects that develop on campus and the processes used to select artists and review projects. From stakeholder interviews, it was clear that there is excitement about what's happening at the university and a high level of interest in knowing more about public art. The website, social media, and press releases are vehicles that can be used to keep the public apprised of upcoming, proposed, and existing projects. These ideas are developed further in the communications and engagement section of this plan.

Whenever possible, a public art project's design process can be shared with the community at artist talks where proposed projects are presented in the context of an artist's body of work. These talks can be complemented by video or audio interviews, blogs, and in-progress documentation circulated via social media outlets.



Fanning a Twister, 1991
by Peter M. Fillerup.
Photo by Susan Moldenhauer.

Collection Management

In order to grow the University of Wyoming's collection of art on campus, a basic understanding and appreciation of the current collection is necessary. This section of the plan outlines strategies for managing the existing collection and setting up systems to include future projects.

Lifespan for Works of Art

Some public art programs, especially those with limited or no funding for maintenance, consider the expected lifespan for works of art during the commissioning process. The contract with the artist creating or gifting the work, or with the entity who is gifting the work, should identify expectations for lifespan, the responsibilities of the owner to maintain the work, and the process to potentially remove the work after the lifespan, if deemed necessary by the owner. Lifespans can be identified for temporary and long-term works. For integrated artworks, the lifespan is generally the same as the lifespan of the building or site.



Tommy, 2013 by Vince Valdez was a gift to the University in honor of their colleague Tommy Thompson (class of 1958) in appreciation for his work on campus.

Database/Resource for Works of Art

A centralized list that records the location and detailed information about all of the works of art on campus is necessary. Currently, there are a number of lists. Operations maintains a list and web presence with GIS coordinates, but it does not include all of the artwork. In addition, the Coe Library and Wyoming Union have large collections of art and their own systems for maintaining information.

One database can be employed to compile information about all works of art on campus, regardless of type, age, material, location, or owner. It should also include all of the two- and three-dimensional works of art that are displayed in hallways, offices, Wyoming Union, and other public places, as well as all the freestanding and integrated artworks. It also should include entries for all of the temporary art on campus. Eventually, the database should include information about previous temporary artworks that are no longer on campus, as well as any other long-term projects that were removed and artworks that may have been destroyed, lost, or formally deaccessioned. Artworks at the University of Wyoming distance locations should be included in the database.

The Public Art Committee can begin the process of developing this system immediately, and there are existing systems that can be employed to help organize the data. The first step involves assembling an interdepartmental collection management team that includes Public Art Committee members, staff or faculty from the Coe Library, operations staff, Wyoming Union, and campus museum staff. The next step is to determine if any of the existing systems managed by the library, student life, or operations could be expanded to include all works of art. It is important that the system interface with the process used by operations or other departments to schedule routine maintenance and care.

The type of information that should be included in the electronic system are:

- Artwork title
- Year
- Accession number
- Name(s) of artist(s)/creator(s)
- Birth and death date of artist
- Last known address of artist
- Materials used in the artwork, cut sheets of the materials by manufacturers
- Current location on campus
- Previous location(s) on campus
- Process used to present work on campus (commission, purchase, gift, etc.)
- Name of owner
- Contact information for owner
- Name of donor (if any)
- Restrictions on work of art by donor
- Budget/cost of artwork and source of funds
- Photographs of original artwork and artwork installation
- Photographs of current artwork and artwork installation
- Current condition summary and link to most recent assessment
- Link to maintenance or care guidelines provided by artist, fabricator, or conservator
- Link to history of maintenance or conservation performed
- Details to find additional information about the artwork, such as a link to the archive location

Note that Public Art Archive, a project of the Western States Art Federation (WESTAF), is currently developing a collection management tool for public art. It is in the testing phase right now and will be worth exploring as an option for the University of Wyoming.



The University has a strong tradition of collecting works for art by students. (Above and middle) *Hairy*, 2005 by Lena Olsen and (bottom) *Quartet in D Major*, 2005 by William Lindmier and were purchased by the ASUW for display in the Wyoming Union.

Art on Campus Archive

The archive is a companion to the database. This is where the public art program and every department will retain records that document works of art on campus, as well as previous projects no longer on campus. The process to access the art, meeting minutes, correspondence, copies of contracts regarding the art, images of the artwork, articles that discuss the work, and more can be archived. Its contents will be a continuous resource to develop appreciation and understanding of the works of art on campus.

Developing archive contents is an excellent project for students involved in art, art history, American studies, museum studies, and other departments.

Similar to the database, the archive should include works of art located on the university's distance locations. The archive is an opportunity for the university to collaborate with other entities in Laramie, and it can include artworks in the community.

Condition Assessments

Over the next three years, the University of Wyoming should strive to assess the condition of the artworks on campus by a conservator. The assessment should also include recommendations for routine care of works in good condition, and an estimate for the repair or conservation of works not in good condition. The conservator should be a member of the American Institute for Conservation of Historic and Artistic Works (www.conservation-us.org).

Given the diversity of the collection, it may help to group the works of art into categories and hire a conservator with expertise in that type of work. For example, group all of the outdoor sculpture into one assessment. Some conservation labs, such as McKay Lodge Conservation Laboratory in Oberlin, OH, have a large staff with diverse

expertise and would be able to address the entire collection.

A condition assessment will outline the current state of the artwork, recommendations for maintaining or improving its current condition, and suggestions for the area surrounding the artwork. For example, an assessment would recommend removing an oil painting from a wall that is exposed to sunlight.

We recommend that the University of Wyoming include *The University Family* by Robert Russin among the first assessments. The sculpture has sustained damage and the marble may continue to deteriorate if kept in its current outdoor location. A professional assessment will assist the university in making a decision about the location of the artwork.

The size of the University of Wyoming's collection, as well as its diversity, lends itself to needing a dedicated task force to monitor and care for the collection. Its land grant mission with a focus on technical training, as well as an enthusiastic group of students, are additional reasons to consider developing a similar program. The program could be expanded to include faculty and staff, as well as community members with an interest in the collection.

Landmarks, the public art program at the University of Texas in Austin, created a student-focused program to aid with condition assessments and routine maintenance. The Landmarks Preservation Guild is a group of volunteer interns who are trained by a professional objects conservator to examine and maintain works of art on campus. Each student chooses an artwork and is trained on how to monitor and care for it. They are assigned more complex works of art depending on their dedication and success in the program. It is open to students of all disciplines. www.landmarks.utexas.edu/content/landmarks-preservation-guild

Another organization to review and learn from that used volunteer labor on a national scale is Save Outdoor Sculpture! Learn more here: www.americanart.si.edu/research/inventories/outdoor-sculpture

Note that it is not appropriate for students, or anyone else who is not a trained conservator, to conserve a work of art.

Timeline and Budget for Collection Care

The database and assessments will enable the University of Wyoming to make accurate timelines and budgets for the routine care of artwork in the collection.

The Stuart Collection at the University of California San Diego maintains a simple Excel spreadsheet that forecasts maintenance costs for each work of art for ten years. They currently allocate approximately \$93,000 a year for maintenance.

Having a complete timeline and budget may not happen for three to five years. That should not stop efforts to collect the information and maintain works of art in the collection. Maintenance is less expensive than conservation!

Other sections of this plan emphasize the need for maintenance funds, but it is important to restate that no gift of a work of art should be accepted by the university without dedicated maintenance funds. The cost of the maintenance will vary by artwork. By keeping records of the costs of maintenance by campus staff and outside professionals, the university can guide donors toward a realistic amount of funds for the care for their donation.

Process to Remove Works of Art

The University of Wyoming should adopt a deaccessioning policy detailing the process that will be used to remove works of art from the collection. Good policies outline the reasons why artworks are removed, reasons why artworks are not removed, the process that is used to review an artwork for removal, and the options for the artwork once it is removed. Often, the artist or the artist's estate have the first right of having an artwork returned to them if their artwork is removed from the collection.

Deaccessioning policies should address if the University of Wyoming will remove controversial works of art solely because of an artwork's content or aesthetic. A best practice in these situations is to remove a work once it has sustained ongoing support for removal for a period of time, for example ten years or more. This gives a community the opportunity to develop appreciation for a work they may not have originally liked, or work together to go

through a proper process to remove a work if it is still problematic. It is important that the policy is transparent and the process to review works is clear. The policy can outline:

1. The process to make an application for removal consideration.
2. The timeline for considering requests.
3. The opportunity for the campus community to provide feedback. Note that artworks that may be dangerous to public safety may not be able to receive feedback about their placement.
4. The methods used to announce the decision about an application.

Note that the deaccessioning policy drafted by the Public Art Committee should be reviewed and approved by the university's legal counsel.

A sample policy is included as an appendix of this plan.



Artist June Glasson created *Nautilus*, 2015, a series of drawings for the University of Wyoming's Half Acre Gym. One of the images was integrated into the design of the building and etched into an office window, while other images were framed for the office seating area.

Communications

During our visits, we observed a keen interest in public art developments from students, staff, and community. Below are some strategies to keep varied stakeholders informed. It is important that the Public Art Committee and public art staff communicate with a strong, clear, and unified voice.

In-house Communications

Keep the Public Art Committee and others who are not part of the selection processes informed of project development. Eventually there will be multiple projects at different stages, so it will be important to keep people informed of any changes to the design, timing, or other aspects of the project.

Keep the Facilities Committee, provost, and president informed. Develop a streamlined way to keep those who will be approving and have approved projects informed of progress so that any necessary changes do not come as a surprise.

Methods: email, meeting minutes, conference calls, presentations that can be shared online, regular updates from the Public Art Committee and public art staff to the Facilities Committee, provost, and president.

Campus and Community Communication

Keep students, staff, and faculty informed, as well as the community at large. There is tremendous value in communicating positive news on a regular basis.

Info to communicate broadly:

- New calls to artists
- Meetings inviting community participation/information activities and programs for the campus and broader community
- Selection of an artist(s) or artwork
- Alerts when an artist is working on campus for research or project development of an installation and there is an opportunity to engage with people
- Project installation
- Project completion/dedication

Methods: social media, website, campus communication forums, press releases to *Branding Iron*, *Laramie Boomerang*, Wyoming Public Radio, etc. Eventually, the public art program should have its own website, or a dedicated section of the university website, and develop a monthly electronic broadcast highlighting the status of current projects, programs, and highlights of the current collection.

Until a staff person is engaged, consider appointing a spokesperson for the committee (possibly the chair). A representative of the university should always be present when an artist or other contractor speaks to the press.

Managing Controversies

As a university and a place of free speech and free thought, it is likely that some projects will deal with issues where controversy might be anticipated. These projects offer a rich opportunity to connect with university community, hold forums, and get out ahead of the issue, building bridges and allies while the project is being developed. UW should develop a policy for managing communications around a controversy.

The Iowa State University Museums has a communications strategy for managing controversy.

Policy Highlights:

Procedures for Addressing Complaints from the Public:

- Ensure the work stays on display until the controversy has been reviewed.
- Alert the public art director and Public Art Committee chair of the complaints and any context surrounding them.
- Notify the artist(s) and funders and prepare them for possible press attention.
- Evaluate the complaint(s): Who is complaining? What are their credentials? Evaluate the severity of the complaint—is it sincere criticism or an act of political opportunism to serve other goals?
- Create a crisis plan if necessary.
- Prepare talking points/questions and answers.
- Provide a copy of the art selection procedure or similar document to the complainant.
- Develop an official complaint form.
- Schedule additional programming to provide a platform for diverse opinions.
- Consider contacting legislators, public officials, or other arts organizations.

public and media.

- Focus on the museum's mission and contextualize an exhibition within the museum's exhibition history.
- Be aware of the difference between cultural press and hard news, as well as who is writing/producing the story, what section of a paper/broadcast it will appear in, and who is editing it.
- Use a straightforward and neutral approach.
- Consider seeking assistance from a PR or crisis management firm.

Working with the Press and Media:

- Establish one spokesperson to discuss the institution's programming priorities with the

Engagement

Developing programs that engage students, faculty, staff, alumni, and the Wyoming community can be one of the most interesting and rewarding tasks of the public art staff and Public Art Committee.

During our campus meetings in February 2018, attendees submitted multiple ideas to grow interest for and appreciation of the collection. They have been incorporated into this section of the plan.

We discussed and brainstormed engagement strategies in campus meetings with students, faculty, staff, and community members. We heard the most enthusiasm around these concepts:

- Seek opportunities to collaborate with more than one UW department.
- Coordinate diverse types of programs and events for students, alumni, faculty, and staff.
- Offer a balance of “academic” events such as artist lectures with “casual” events like a bike tour of art on campus.
- Work with partners in Laramie as well as across Wyoming and the region.

Connect artists with people and campus resources

During our benchmarking interviews, artists cited one of the most valuable experiences developing art for campuses was working with people on campus who have deep knowledge of the campus, important issues on campus and at the site where the project will be located, technical expertise to accomplish the project. For example, Norie Sato worked with a chemistry glass expert to design and fabricate components for an artwork at Iowa State University. Other



Sheryl Oring was an artist in residency at Appalachian State University. During her visit, she worked with students to take dictation of postcards to the President of the United States as part of her ongoing project I Wish to Say. The archive for the project, which houses copies of over 3,000 messages, is housed at the library of University of North Carolina at Greensboro, where she is an associate professor of art. To learn more, visit libresearch.uncg.edu/IWishToSay/. Photos by Jeff Eason and Dhanraj Emanuel.

artists mentioned having access to archives, scientific collections, and professors focusing on subject matter related to their projects. UW can engage public art staff, Public Art Committee members, and Artist Selection Committee members to connect artists to resources on campus.

Ensuring that students have meaningful experiences with artists involved with the university's public art program is paramount. The public art process for permanent commissions will likely span several semesters, maybe even years. For instance, a project that a student participates in as a freshman may not be complete until their senior year. In addition, students' schedules are packed with classes, research, work, and other responsibilities. Make it easy for students to engage with artists by offering multiple ways they can participate with artists and the collection. Some examples for the University of Wyoming are outlined below.

- Opportunities to learn directly from visiting artists who can be guest speakers at a wide range of classes, especially in the departments they will be working with on projects. For example, an artist commissioned for the Science Initiative should speak with multiple classes in addition to meeting with faculty and staff who work in the facility.
- Partner visiting artists with students so they can experience the campus through the student's point of view.
- Collection management volunteers. At the University of Texas, the Landmarks program developed the Landmarks Preservation Guild, where student volunteers are assigned an artwork and visit it every month to complete an assessment and perform basic tasks like removing trash, stickers, or gum from artworks. They receive training from an objects conservator to learn more about the care of the works.
- Tour guides for peers, alumni, and visitors. The Landmarks program trains student docents about artworks in the collection. They are also given public speaking training. Northeastern University is training student experts to give art tours on campus, providing them with talking points for the collection including detailed information on several works regularly included on tours.
- Work-study positions for students to provide on-the-ground assistance may be needed by artists for projects that span semesters. For example, Jon Rubin and Dawn Weleski's *Conflict Kitchen* in Pittsburgh, PA, hired work-study students from Carnegie Mellon University over the eight years the artwork/restaurant was in business.
- Classes can collaborate with artists, public art staff, or the Collection Management Committee on a variety of projects. For example, students can contribute to the University of Wyoming's art on campus archive. Given the extensive facilities of the art department, there may be times when an artist works with a class to fabricate part(s) of their artwork.

Connecting with Alumni

The University of Wyoming has a strong connection with alumni, some of whom have contributed to the campus art collection. Many enjoy returning to campus for sports and other events. Why not to experience art on campus? It would benefit the Public Art Committee to regularly engage alumni about the public art program so they can stay connected to changes on campus and develop relationships with today's students. The public art program can provide content about the existing collection, new works, and upcoming projects for the alumni association. Alumni should be continuously invited to events and programs, and they can also serve as resources for artists who are developing projects on campus.



Several entities in Laramie are collaborating to produce free bike and walking tours. Including the University of Wyoming is an easy way to raise awareness of public art on campus and connect students with the wider Laramie community.

Downtown Laramie
Walking & Biking
Tours

Tours Meet at First Street Plaza, 1st & Grand

MAY Friday, May 19, 5:30pm
Laramie Public Art Tour by Bicycle
National Bike Week - Friday, May 19 is Bike to Work Day

JUNE Friday, June 2, 5:30pm
Mural Walking Tour
Friday, June 30, 5:30pm
Laramie Monuments Tour by Bicycle

JULY Friday, July 14, 5:30pm
Mural Walking Tour
Friday, July 28, 5:30pm
Mural Walking Tour (tentative)

AUG Friday, August 11, 5:30pm
Laramie Public Art Tour by Bicycle
Friday, August 25, 7:00pm
Mini-Mural Walking Tour in conjunction with Mural Celebration
(alley behind the Downtown Clinic - party starts at 6:30pm)

SEPT Saturday, September 16, T.B.A.
Mural Walking Tour
Friday, September 29, 4:00pm
Mural Walking Tour for UW Family Weekend (last Farmer's Market)

For More Information go to: laramiepublicart.com
Co-hosted by:

Laramie PUBLIC ART Coalition
laramiepublicart.org

Laramie MAIN STREET ALLIANCE

PEDAL HOUSE
Laramie, WY

Alliance for Historic Wyoming

Twenty Engagement Ideas

During meetings on campus to develop this plan, we solicited ideas from students, faculty, and staff about how to increase visibility and appreciation of art on campus. We heard great ideas! A printed tour and web portal for the collection were most frequently mentioned. There is also strong support to engage people who are new to looking at art. People also expressed the desire to connect the art on campus with the public art in the City of Laramie to encourage people to visit the entire community.

- 1. Collaborate with Laramie Public Art Coalition to develop a guide to public art in Laramie.** If resources are not available to design and print a comprehensive guide, create one featuring a mix of projects that highlight the variety of public art in the community. Distribute the tour widely to students, residents, and visitors and have a downloadable version. Artworks on campus and in the community could also be posted on the Public Art Archive, a digital archive managed by WESTAF.
- 2. Engage students with expertise in GIS, computer science, databases, graphic design, and web design to develop a website and apps that feature the artwork on campus and in the community.** Interactive tours can present information on each artwork and provide a context that allows the viewer to dig deeper and see more of that artist's work. This would be an excellent way to share the artwork in the community across the state, region, and country.
- 3. Develop a video for artworks in the collection that can be part of a website or app.** In addition, faculty can use it in their classes to promote understanding of the work. The Stuart Collection at the University of California San Diego has an extensive collection of videos about their projects on their website.
- 4. Put students at the center of program development, rather than only developing programs that you hope will attract students.** Hire students to develop and present programs that feature the art on campus collection. If funding is not available, consider working with a class to make credit available for the project. This is a good way to work with student clubs and ASUW.
- 5. Invite staff, faculty, students, and alumni to lead an hour-long tour of public art on campus, focusing on places they find compelling.** Think broadly and include artworks, architecture, landscape architecture, historical places, and even the graveyard adjacent to campus.
- 6. Collaborate with Laramie Public Art Coalition and the Parks and Recreation Department to organize an annual public art bike tour in the spring and a snowshoe tour in the winter.** Artworks located indoors are great places to host yoga, drawing, writing, and other classes.
- 7. Organize a plein air drawing or painting class to focus on the equine sculptures on campus.** Invite colleagues from the Department of Veterinary Sciences to talk about the sculptures.
- 8. Some campuses organize days for very friendly dogs to be on campus to relieve stress around finals.** Host a dog-friendly walking tour to encourage students to take a study break and learn about art on campus. The University of Texas' Landmarks program hosts a public art dog walk annually that is popular on campus and in the community. The walk benefits a local animal shelter.

9. Invite students, faculty, and staff who are fluent in languages other than English to develop tours, written materials, or events that focus on public art on campus in other languages.

10. Highlight people represented in campus artwork by sharing information about their lives to build understanding for why these historic figures are memorialized. Collaborate with the American Heritage Center and other departments to develop content. Share the information on social media or consider organizing an event. Don't shy away from complicated histories, presenting different points of view.

11. Help freshmen learn their way around campus and downtown Laramie with a public art and architecture scavenger hunt.

12. Work with the Athletics Department to develop ways to engage sports fans with the art on campus collection.

13. Work with the *Laramie Boomerang*, *Branding Iron*, and Wyoming Public Radio to have a regular feature about a work of art on campus and in the community.

14. Develop tools and information about the collection for faculty to highlight the artworks in their classes. In addition, develop tools that K-12 teachers can employ in the classroom that use public art as a lens for multidisciplinary education. This could be an excellent partnership with the School of Teacher Education.

15. Visual literacy is an important skill beyond the arts. The University of North Carolina has a guide to learning visual literacy on their Health Science Library's website that explains the importance of this tool and how non-arts disciplines need visual literacy. www.guides.lib.unc.edu/visualliteracy/learningandliteracy. Develop an interdisciplinary team at the University of Wyoming to use the campus as a way to learn and practice visual literacy.

16. Organize symposia, lectures, film screenings, and debates that highlight the existing collection. Record these symposia on video so they can be used as resources in the future. One example clearly needed is a forum about *The University Family*

. This artwork inspires passionate feelings from a range of different points of view. A symposia could feature presentations about the history of the work, a conservator's assessment of the work and its condition, as well as presentations about how it is interpreted.

17. When new artworks are created, collaborate with the artist and students to develop programming to welcome the project to campus.

18. Record artist talks and create a University of Wyoming public art program YouTube channel.

19. During events when alumni visit campus, work with students and public art staff to develop tours featuring new artworks and other places on campus students enjoy.

20. Develop tools for admissions to share with prospective students and their parents.

Section 4: Timeline



Shortcut, 2008 by Patrick Doherty. This temporary artwork was commissioned by the University of Wyoming Museum of Art. The artist worked with students and staff to gather local materials to create the sculpture. Photos courtesy of the University of Wyoming.

The Public Art Committee convened in May 2018 to develop the timeline below. Until public art staff is in place, committee members will be tasked to lead initiatives. New projects will be developed and incorporated into the timeline each year.



Members of the Public Art Committee joined McGregor and Piechocki in a workshop to develop a timeline that will build on the momentum developed during the public art planning process.

Annual Administrative Tasks

- Establish goals and measures for the Public Art Committee at the start of each academic year.
- Assess Public Art Committee progress at the end of each academic year.
- Develop a public art opportunity menu for funders and donors.
- Consider needs for Public Art Committee education, invite guest speakers, and seek professional development opportunities.
- Collaborate with operations to identify opportunities to work with the Wyoming Arts Council on the Art in State Buildings projects.
- Evaluate and adjust timeline.

2018–19

- **Science Initiative Building:** invite Rachel Clifton from the Wyoming Arts Council to participate in design meetings. Learn about procedures for working with the state. Develop the scope of the art program and the artist selection process, guided by the plan.
- Share the plan with the university and community colleagues. Post the plan on the university website.
- Host a social meeting with Laramie Public Art Coalition (LPAC).
- Conduct a walking tour of public art in downtown Laramie and on campus with LPAC.
- Update the university's public art policy to align with the plan.
- Appoint new Public Art Committee members, as identified in the plan.
- Appoint a Collection Management Committee.
- Collection Management Committee begins to develop an inventory system for the public art collection.
- Plan for art in the engineering building
- Write open-source policy, based on the plan.
- Consider education for committee members and campus community: reach out to colleagues in Denver, Boulder, Fort Collins, Jackson, etc., and invite them to visit and speak about their work.
- Begin the scope of work and framework for the tunnel mural project.
- Continue to collaborate with LPAC on a project with Sans Façon.

2019–2020

- Continue projects initiated during the first year. Fold new projects in as they develop.
- Mid-fall: seek special-project funding from ASUW for the tunnel project.
- Conduct a conservation assessment of *The University Family*. Share the assessment findings. Collaborate with campus colleagues to host conversations about the assessment, interpretation, and placement of the sculpture.
- Create the inaugural public art opportunity menu.
- Create the framework for the student award/scholarship for art on campus funded by ASUW.
- Request staff.
- Hold an annual social meeting with LPAC.

2020–2021

- Continue projects that are underway. Fold new projects in as they develop.
- Mid-fall: seek scholarship funding from ASUW for the student award project.
- Hire a public art director.
- Contribute to WESTAF's national Public Art Archive by adding artworks from the campus collection.
- Begin planning and fundraising for a high-impact campus interdisciplinary initiative in collaboration with the museum and other departments.

2021–2022

- Continue projects that are underway. Fold new projects in as they develop.
- Assess the public art policy. Recalibrate it if necessary.
- Work with ASUW to create a special-projects endowment for public art on campus.
- Produce interdisciplinary initiative in partnership with the museum.

Section 5:

Appendices



Breakin' Through, 2015 a sculpture by D. Michael Thomas is the background photo for Kelsey Herzfeld, class of 2018. Ms. Herzfeld is standing with her father Jeffrey Herzfeld holding her military aviation flight suit. She describes this sculpture as "a beacon to women who reside in male dominated environments. This beacon tells them that they are not alone, they are not isolated, and they will thrive with a community of support behind them."

Benchmarks

1. Landmarks Program, University of Texas
www.landmarks.utexas.edu/about-landmarks

2. Iowa State University
www.museums.iastate.edu/visit/art-on-campus-collection/

3. Stuart Collection, University of California San Diego (UCSD)
www.stuartcollection.ucsd.edu

4. Northeastern University
www.northeastern.edu/art/category/public-art

5. Portland State University
www.pdx.edu/pcrc/campus-art

6. Artists Erik Carlson, Patrick Doherty, Ralph Helmick, Larry Kirkland, Stacy Levy, Jon Rubin, Diane Samuels, Norie Sato, Marion Wilson, and Janet Zweig

We selected the following organizations because they are nationally recognized as leaders for public art on campus (UCSD and the University of Texas), are land grant universities (Iowa State University), or are emerging and seeking to create excellent programs (Northeastern and Portland State University). We also interviewed a number of artists who have experience developing public art in a campus environment to seek their advice on developing a program that will inspire artists to create excellent works of art. The benchmark research included phone calls and emails with staff and artists, document review, online resource review, and a site visit to the University of Texas's Landmarks program.

The Public Art Committee received a detailed report about each program. We have synthesized the benchmark data into key lessons for the University of Wyoming.

Lessons for the University of Wyoming

1. Diversify Funding Sources: Direct donors, percent for art, university contributions

It is important for the University of Wyoming to have more than one funding source to support public art efforts. This will ensure continuity in programming should one source be diverted or eliminated.

Institutional Funds: All of the benchmarks have operating support from their institution for staff, office space, and equipment, and some educational programs. Iowa State University and the UCSD's Stuart Collection also set aside funds for conservation and maintenance of artworks. Northeastern University provides institutional support for the commissioning of artwork.

State Funds: Landmarks, Iowa State University, and Portland State University currently use state-derived percent-for-art funding to commission some or all of their artworks on campus.

Donors: The Stuart Collection raises funds from individual donors to commission each work of art in their collection once the artists have developed proposals. Landmarks and Iowa State University also raise money from individuals through an official friends group or fundraising campaigns. The Stuart Collection's Friends of the Stuart Collection raise funds for special projects as well as collection care.

Grants: Although not all of the programs actively seek grants from private and public sources on a regular basis, most have sought these funds for special projects.

2. Engage Students and Campus Colleagues

Although strategies varied, each entity emphasized the need to engage the entire campus community to ensure the longevity, support, and desire for continued public art on campus.

Whether they are working with a consultant to evaluate a short list of artists or applications from an open call, Iowa State University's artist selection process includes students as well as other colleagues who are affiliated with the sites where the art will be located. The committee is brought together early to discuss opportunities and goals for the project.

Each campus actively develops programs that use the existing art collection to connect with many disciplines. These range from lectures, walking tours, and publications to events such as the Sun God Music Festival at UCSD, which started as a celebration at Sun God, a sculpture by Nikki de Saint Phalle.

Building successful relationships with campus colleagues who are engaged with the design, planning, and fundraising for campus projects is key to the long-term success of an art on campus program. Developing trust and understanding of the public art program will enable the program to be innovative and collaborative.

Landmarks has two programs specifically designed to build student skills. The first is Landmarks Docents, a program where students learn about the collection and give tours to the community and visitors. The second is Landmarks Preservation Guild, a program where students learn about conservation and gain real-world experience maintaining artworks.

3. Place the Public Art Program Powerfully

Similar to the University of Wyoming, the president or chancellor of each benchmark school has the final decision about implementing proposals for public art on campus. To ensure that leadership is empowered to make knowledgeable decisions, they need to be informed and have the opportunity to have ongoing communications with public art staff. To make this necessary dialogue happen, the program staff needs to be well placed in the host institution. At best, they should report directly to the president or chancellor. If that is not possible, staff should have regular meetings with campus leadership and not be dissuaded from a direct line of communication by bureaucratic hierarchy.

4. Manage Collections

Each public art program cited a need for more resources for the maintenance and conservation of works of art on campus. They encourage the University of Wyoming to establish lines of funding for maintenance, and to consider life span for works of art in the commissioning process. None of the benchmarks felt that this need was being fully met on their campus.

Northeastern University manages this challenge by only commissioning temporary works of art, although existing works of permanent art need care on campus.

The components of collection management include a database of existing works of art, detailed work plans for the maintenance of artworks, the ability to contract with professional conservators who can provide specialized care, strong communication between the public art and facilities staff, and maintaining detailed records on all artwork.

5. Create Excellent and Varied Experiences

The collections at the benchmarks vary greatly. Two represent the curatorial expertise of their founding directors, who still guide the vision and manage the programs they developed decades ago. Other collections span decades, representing a range of aesthetics and approaches to artists working in the public realm.

However, they all have in common a commitment to excellence. They encourage the University of Wyoming's Public Art Committee to determine their own vision, empower artists to make their best work, and develop educational resources and experiences that will amplify the importance of accessing art on campus physically and intellectually.

Staff Placement at Benchmarked Programs

Entity	# of Staff	Placement	Org Chart
University of Minnesota Public Art on Campus Program	1 working as a consultant to the program	Public art curator is placed at the Weisman Art Museum. The curator reports to the executive vice president and provost.	http://directory.umn.edu/weisman-art-museum
Landmarks, University of Texas, Austin	7 mix of full time and part time dedicated to the art on campus program	When the program was founded in 2006, reported to the senior vice president of university operations. Starting in 2016, the program reports to the dean of the College of Fine Arts	http://provost.utexas.edu/the-office/reporting-units
Stuart Collection, University of California San Diego	3 full time dedicated to art on campus program	Stuart Collection is placed with the executive vice chancellor of academic affairs and reports to the university's chancellor about individual artworks.	www.adminrecords.ucsd.edu/ppm/docs/10-0.pdf
Iowa State University	3 full time dedicated to art on campus and other museum responsibilities	Public art is part of the university museums and report to the senior vice president of university affairs.	www.president.iastate.edu/sites/default/files/org/univorg.pdf
Northeastern University	2 staff spend a portion of time, VP of marketing and director of content marketing have art on campus as small part of their responsibilities	The program is part of the Marketing Department. They report to External Affairs. Committee is comprised of VP of marketing and director of content marketing, campus gallery director, campus planning director, 2 reps from Art Department.	
Portland State University	1 full time, with title of executive administrative coordinator, planning, construction, and real estate. Public art is only part of her responsibilities. 1 part-time student assists 10 hours per week	The art on campus program is placed in PCRE (planning, construction, and real estate), which reports to the vice president of finance and administration. Staff works with a 15-member advisory committee.	www.pdx.edu/pcrc/campus-art-advisory-committee www.docs.google.com/drawings/d/16Jn1JLYlpc0HqZmf13VMFfDciywzePbV5qcF1jv52Y/edit

Artists Regarding Art on Campus

We reached out to artists who have extensive public art experience as well as experience working in a campus setting. The artists who participated are: Erik Carlson, Patrick Doherty, Ralph Helmick, Larry Kirkland, Stacy Levy, Jon Rubin, Diane Samuels, Norie Sato, Marion Wilson, and Janet Zweig. Rubin, Wilson, and Zweig have more than 20 years of experience teaching at the college level, and Rubin currently directs the MFA program at Carnegie Mellon University. We also watched videos about Stuart Collection artists recounting their experience on campus.

We asked the following questions:

1. We recognize that colleges and universities are a particular type of community. From your vantage point as an artist, how do public art commissions on a campus or university setting differ from other commissions?
2. As part of our research we are looking for projects that engage the department/student groups or other unique aspects of the campus. Have you experienced a commission with interdepartmental interaction or collaborations? How did that interaction benefit or hinder your project?
3. Much of the impetus for public art at the University of Wyoming has come from the students. In fact, our work is being funded by the student union. How have students been engaged in your projects on campuses? Have the experiences been positive or negative?
4. Can you share examples of projects that involved students/faculty/staff in the design, fabrication, or stewardship of your work on a campus? And how was this involvement positive or negative?
5. What could a university commissioning an artwork do to help you make your best project? We appreciate any insight you can share with us that can guide us to improve the experience for artists working in a university setting.
6. What are the obstacles you have experienced with a commission on a campus setting?
7. Are there ways that your own teaching experience in other institutions gave you insights that strengthened your project? Or has it deterred you from entering university/college competitions?
8. When applying or being considered for commissions on a campus setting, what obstacles or positive attributes have you observed or been on the lookout for?

Below is a summary of their responses, including quotes in italics. At the artists' request, we are not directly attributing any comments.

1. Hire good staff. The success of a public art project in a campus setting depends very heavily (first) on the person leading the project for the campus and (second) the team of people involved from the campus. This was the most important point that all of the artists wanted us to share about how to develop a successful program.

Every single artist who responded to our questions was insistent that having a good person to facilitate the project—someone who knows the culture and systems of the campus, and who has good relationships with multiple departments and staff—is key. To quote one artist, “it all depends on who is on the other side of the teeter totter.”

Artists have had projects fail, or become more stressful, when they did not have a person to help them navigate systems or introduce them to colleagues in different departments.

Alternatively, artists gave glowing accounts of working on campuses where they had a strong public art administrator who could help them connect to campus resources. Some artists worked with chemistry glass technicians, were able to employ work-study students to work on projects, and were able to collaborate with facilities staff because their public art manager helped them to connect.

“Hire an art consultant to be a liaison. Contracts issued by universities with a public art expert involved in the contract (a public art expert is NOT the assistant to the head of the university art department who is supportive of public art, but should be someone whose profession it to work on public art projects).”

2. Don't rush the research. Give artists ample time to be on campus, study relevant subject matter, access archives, access resources, and make connections with campus faculty, staff, and students.

“If I am brought in as a finalist to look at the site before making the proposal, please give me some time alone on the site to look and think and photograph.”

3. Choose an artist based on their artistic merit and their ability to complete a successful project rather than asking finalists to develop specific proposals. You are likely to get proposals that are only skimming the surface of what the content, meaning, or site responsiveness could be.

4. Students are busy. Make it easy for them to participate. Generally, public art projects span many semesters. It is very difficult to engage students to work on a project in an ongoing and meaningful way. Between classes, exams, summer breaks, caring for their families, and working paid jobs, students have limited time for volunteering.

Many campus projects want student involvement, but they don't develop any systems that will help students participate. One artist commented that when a project requires student involvement, they feel that the client is asking for a high quantity of students to get involved, rather than having a quality experience for students.

“On the campuses I have been involved in, most of the time there is a student on the selection panel. I have asked for student focus groups to be included in my campus visits. I also want the students to be in the discussions with the faculty in a shared setting. I’ve been asked to give lectures, done art critiques, and portfolio reviews.”

Artists had several suggestions that would enable quality experiences for students.

a. Make it a job. Put a system in place that would allow students to be paid to work on a public art project. They could assist with research, fabrication, and installation.

“Jon Rubin hired more than 500 students to work on Waffle Shop and Conflict Kitchen, two socially engaged public art projects. They were hired through the federal work-study program. It took work to set it up, but it was worth it. The project wound up being the largest student employer on campus.”

Norie Sato hired students to work on a permanent public art commission at Iowa State University through Northern Iowa State University’s public art incubator”

b. Make it a class or workshop. Consider developing a system where artists who are working on public art projects are teaching a class or workshop as part of their commission. This might be most helpful in the research stage of the project, or during fabrication. The middle part of the commission, from design review until fabrication, may not have many opportunities for students and it is also the time when artists spend the least amount of time on site.

“Open this class up beyond art students to encourage cross-discipline collaboration. Often, a public art commission is not physically occurring in the art department, and it would be useful to have students studying relevant subject matter to participate.”

c Involve students in selection and design review. More than one artist suggested including an artist on the selection panel and presenting a conceptual design to students for their review. More than one artist also suggested the campus organize a focus group with artists during their research phase.

“If sustainability of a project is of concern, I would recommend, if possible, linking the art commission with a college class for maximum benefit. Academia has a very specific timeline that may not be a natural fit with a public art commission. If the project is linked with a credited college class, students get more out of it and will put more into it if they are getting credit through a college class to participate.”

From a different artist:

“The students should lead the artists’ reconnaissance tour and work with artists to think about sites that both artists and students may be interested in addressing.”

5. Encourage cross-department collaboration. By its nature, public art offers many opportunities for collaboration. The content, fabrication, and interpretation of a work of public art can connect to

many areas of study. Create formal and informal systems for artists to meet a range of people who can take part in a project. A simple gesture such as an artist lecture by a person completing a project for a medical school could bring together scientists with arts and humanities colleagues. At times, a more formal approach is needed, such as making sure a visiting artist can access archives, fabrication labs, and other resources. Multiple artists mentioned that accessing and collaborating with campus colleagues who have expertise in the content they are using or referencing in their work is one of the most important things they need to develop a successful project.

At the same time, some artists who have experience teaching expressed that departments are very competitive. It is helpful to have a public art initiative based out of a chancellor or president's office to ease some of the interdepartmental arguments since the project is perceived as coming from their boss.

“I created public art where I had chancellor support and several deans and chairs support. However, you need to be comfortable being between departments, feeling somewhat marginalized by the academic community—although this can work to your benefit; and constantly working with grants and budgets. You need to be sure to have someone advocating for your work and classes, and many times this can be the students themselves. However, faculty members can be possessive and resentful if they feel that a public arts commission or an “outsider” is receiving benefits or opportunities that a traditional faculty member is not receiving. Sometimes, a project can seem well-funded while an academic department is really hurting financially. It is a tricky and highly political environment.”

6. Don't do the artist's job for them. If you want to encourage an artist to do their best work, don't try to do their job for them. Give artists time, space, and resources to get to know you and develop a relevant concept. They have been hired to create a work of art, not an illustration of a subject that has been determined by a committee. More than one artist said they specifically avoid applying to projects where too much of the artwork has been defined up front.

“Mary Beebe at UCSD (The Stuart Collection) has the most incredible collection because she brings artists that her advisory panel is interested in and lets them roam the campus and come up with a proposal. That is the dream job for an artist. The nightmare job is the one where finalists are selected and after limited exposure to the campus, faculty and students are asked to come up with a proposal in a competition. My best work was where I spent time with staff, administration, and students, getting to know them, their interests, and aspirations. They inspired the concept. That is what universities should aspire to—inspiring a specific artist to make a work of art that is specific to them!”

7. The person/office making the final decision should be engaged from the beginning. Multiple artists talked about projects that were a year or more in the making that had to be started again when the proposal was rejected by the president, board of trustees, or chancellor. Involving those entities from the beginning on artist selection or design review panels would help ensure their views and aspirations were being considered from the start. It is also an opportunity for them to understand the views and aspirations of the rest of their campus colleagues, and to learn more about art.

8. Leave time for debate. Expect passionate and informed people: Be sure to build in time for debate, discussion, and many interpretations of a proposal—especially if you are working across departments.

“Sometimes current events and issues are alive on campuses in ways that differ from the rest of the world—students are living and actively debating things in a passionate, personal, and sometimes very emotional way. I think this can lead to deep engagement with an artwork, but also could lead to an artwork being scrutinized in a way it may not be out in the “real world.” I think it is good to be aware of this—it could be leveraged in a very positive way, but conversely, you don’t want to be caught off guard by it.”

“Hot-button issues on college campuses may be a little different (and a bit hotter) than they are out in the rest of the world. Consider these, and maybe interview faculty to find out what the potential issues are when planning your RFQ. Keep them in mind and maybe make finalists aware of anything relevant, especially if you are encouraging student/faculty participation in the artwork.”

Sample Gift Policy: City of Portland and Multnomah County, Managed by the Regional Arts and Culture Council

Considered a “gold standard” of gift policies, many places across the country studied this policy to develop one for their communities. It is specific to works of art and does not include other types of gifts.

GUIDELINES FOR DONATIONS OF ARTWORK

City of Portland and Multnomah County

Through a century of generous giving, the citizens of Portland have made their city more intimate and beautiful with works of public art. Beginning in 1888 with the Skidmore Fountain, individuals, businesses, public and private groups have supported the creation of sculptures, fountains, murals, and other forms of public art. Portlanders have learned that public art contributes significantly to the image and the spirit of their city.

It is the responsibility of the Regional Arts & Culture Council (RACC), on behalf of the citizens of Portland and Multnomah County, to provide and approve all aspects related to the acceptance of public art of the highest quality that is appropriate to both location and use. Any party wishing to sponsor a gift of artwork to the City of Portland or Multnomah County should contact RACC at the earliest possible time for a consultation on the review and acceptance process for donated artworks. The Public Art Advisory Committee (PAAC) will review all requests for donations and will make a recommendation to the full RACC. If the proposed gift is to be a memorial and the site requested is in one of the Portland Parks, it must also go through the review process outlined in the Policy on Placing Memorials in Public Parks, adopted by City Council April 22, 1989.

Note: The Public Art Advisory Committee is the committee appointed by RACC to develop policies for selection, purchase, placement and maintenance of works of art acquired through the Public Art Program. They also make recommendations on the types of art appropriate to a project as well as selection committee members. This committee also does evaluation of the artwork acquired by RACC and recommendations as to the use of the Public Art Trust Fund. The committee consists of two RACC members, the RACC designee on the Design Review Commission, and three to four artists/arts professionals.

TYPES OF DONATIONS

Existing Works of Art

- **Portable:** Works of a scale appropriate for rotation through public spaces belonging to the City of Portland or Multnomah County. The placement of portable works may not be stipulated as a condition of the gift.
- **Non-Portable:** Works of a scale larger than would be appropriate for the portable collection and would require a semi-permanent site.
- **Commissioned Works of Art:** Works of art which are specifically commissioned gifts to the City of Portland or Multnomah County and which usually require a specific site.

REVIEW CRITERIA

Artistic Excellence. Accepted works of art shall be of exceptional quality and enduring value as judged by the Public Art Advisory Committee and RACC.

Appropriateness to Site. Relationship of the artwork to the site shall be considered in respect to the social, cultural, historical and physical context of the site, both existing and planned.

Selection Process. Sponsors of commissioned works should work with an art consultant and/or an art advisory committee in the selection of an artist(s) and artwork. The art consultant and advisory committees can give expert assistance on selection procedures, technical and budgetary concerns and on the uses, appropriateness, quality and variety of art options. (See Selection of an Artist.)

Maintenance Provisions. Maintenance concerns should be a primary consideration, with adequate provisions made for the continued and future maintenance. Sponsor of the project will provide RACC with detailed maintenance instructions for the work(s) of art. Provisions for the future maintenance shall be deposited into the Public Art Trust Fund.

Adherence to Existing Master Plans. All works of art should adhere to the master plans of existing jurisdictions including but not limited to RACC, Bureau of Parks and Recreation, and the Design Review Commission. RACC staff will help to advise the sponsor of existing master plans in other jurisdictions.

REVIEW PROCESS

Existing Works Of Art: Portable

1. Initial Contact with the Regional Arts & Culture Council

Sponsor should send photographs of work(s) of art to RACC with written materials, including name of artist, medium, size, date of execution and estimated value of work of art as well as a biography or resume of the artist.

2. Review by Public Art Advisory Committee (PAAC)

The PAAC will review the photographs and will ask to see the actual work of art if it wishes to consider further the gift. If the PAAC recommends acceptance of the work of art, it will also make a recommendation as to the provisions for future maintenance needed for its acceptance.

3. Installation Readiness

In order to receive final acceptance from RACC, works of art should be professionally appraised and ready for installation. This means that two-dimensional works must be archivally framed and three-dimensional works must have a pedestal or appropriate hanging apparatus.

4. Review by Regional Arts & Culture Council (RACC)

RACC will review the recommendation of the PAAC and will vote to accept or deny the proposed donation and its maintenance provisions. RACC approval will not be final until any provisions for installation and future maintenance have been satisfied.

- Acceptance by City or County ordinance, when necessary.

Existing Works Of Art: Non-Portable

1. Initial Contact with RACC

Sponsor should send photographs of artwork(s) to RACC with written materials including name of artist, medium, size, date of execution and estimated value of work of art as well as biography or resume of the artist.

- a. If the sponsor has identified a specific site for the placement of the work(s) that it wishes to have considered, information about the site and the work of art in relation to the site should also be included in these materials.

Note: Any site that is suggested for a Portland Park must go through the review process set forth by the Parks Planning section.

2. Review by PAAC

The PAAC will review the photographs and will ask to see the actual work of art if it wishes to further consider the gift. If the PAAC recommends acceptance of the work of art, it will also review any suggested site(s). If no site has been suggested, the PAAC will recommend a process for site selection.

3. Provisions for Installation and Future Maintenance

PAAC will recommend provisions for the cost of the installation and future maintenance needed for the acceptance of the work. The sponsor will provide RACC with detailed maintenance instructions for the work of art.

4. Review by RACC

RACC will review the recommendation of the PAAC and will vote to accept or deny the proposed donation and its maintenance provisions. RACC approval will not be final until any provisions for future maintenance have been satisfied.

- Acceptance by City or County ordinance, when necessary.

Commissioned Works Of Art

1. Initial Contact with the Regional Arts & Culture Council

The Public Art Program staff will meet with the sponsor to advise on how to select and work with an artist and how to select an art consultant and/or an art advisory committee. The art consultant and advisory committees can provide expert assistance on selection procedures, technical and budgetary concerns and on the uses, appropriateness, quality and variety of art options. A list of working art consultants is available from RACC. It has been our experience that sponsors who come to RACC early in their process and who work with the PAAC to keep them advised of the developments have had a greater rate of acceptance than those who have not.

Note: It is preferable for commissioned works to go through a two-phase process: first “in concept” and, second when the design has been selected. Sponsors of gifts are encouraged not to select specific designs prior to the approval “in concept” of the proposal and the site. If the proposed site is under the jurisdiction of any other City or County bureau, such as the Bureau of Parks and Recreation, that bureau should also be contacted at this preliminary point and the project must simultaneously go through any review process set forth by that bureau.

2. Review “in concept” by PAAC

Sponsor should submit a written proposal to RACC that includes such information as the process for selection of an artist(s) and of a site, medium, time frame and budget proposal, if necessary. The PAAC will subsequently make a recommendation to RACC for acceptance or denial and will begin to outline provisions for the future maintenance of the work of art.

3. Review “in concept” by RACC

RACC will review the recommendation of the PAAC and will vote to accept or deny the donation “in concept.”

4. Review of Design by PAAC

When a site, an artist(s) and a specific design have been chosen, a model and/or scale representation of the design must be presented to PAAC for review. The PAAC will review the design and will make a recommendation for the approval or denial of the work of art. If PAAC recommends approval of the work of art, the final recommendation for provisions of future maintenance will be included.

5. Review of Design by RACC

RACC will review the recommendation of the PAAC and approve or deny the design of the work of

art and the provisions for future maintenance.

Note: If, in the development and execution of the project, the concept or aesthetic of the work is substantially changed, the concept and design should be re-approved before the work will be considered for final acceptance.

6. Review and Final Acceptance of Completed Work of Art by the PAAC and RACC

Both the PAAC and RACC will review the completed work of art and approve or deny its acceptance by the City or the County. Final approval will not be granted prior to the receipt of any required maintenance provisions.

7. Acceptance by City or County Ordinance.

Requests For Commissioning A Work Of Art

Requests for commissioning a work of art should go through the process outlined above and must include provisions for the administration of the commission as well as the future maintenance of the work of art as determined by the PAAC and RACC.

Requests To The Public Art Trust Fund

Requests to the Public Art Trust Fund can vary in scope from being general gifts of unspecified use to gifts that are of a specified scope. As an example the sponsor could stipulate that the bequest be used to purchase portable works by Native American artists, etc. Bequests to the Public Art Trust Fund are strongly encouraged and will be reviewed by PAAC and RACC on a case by case basis.

Selection Of Artist(s)

An artist is considered to be a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and of recognized ability who produces works of art. Any of the following methods of selecting an artist(s) are possible, although they are not exclusive.

- **Open Competition.** A request for proposal is widely distributed inviting artists to submit resumes, slides and a short proposal. When the selection is narrowed to a few finalists, it is desirable to commission the artists to produce models or working drawings that specifically address suggested materials, construction of the artwork and placement at the site. A final decision is made after review of the models and drawings.
- **Invitation.** One or more artists are invited to submit slides and/or proposals. If finalists are chosen, it is desirable to commission them to produce models or working drawings that specifically address suggested material, construction of the artwork and placement at the site.
- **Direct Purchase.** A completed work of art is selected for the site.

The sponsor should enter into a written contract with the final selected artist(s). The Regional Arts & Culture Council can provide assistance in the drafting of a contract.

Sample Gift Policy: University of Texas

www.utsystem.edu/board-of-regents/rules/60101-acceptance-and-administration-gifts

This gift policy includes gifts of works of art with other gifts to the university. See section 4 for specific works of art guidelines, including the section prohibiting figurative works of art depicting living people outside of a museum setting.

Rule 60101: Acceptance and Administration of Gifts

1. Title

Acceptance and Administration of Gifts

2. Rule and Regulation

Sec. 1 Authority to Accept Gifts and Develop Acceptance Procedures. The authority to accept gifts to The University of Texas System or to any of the institutions is vested in the Board of Regents and delegated by the Board as specifically set out in this Rule. Except as provided in this Rule or any other Rule in the Regents' Rules and Regulations, or approved institutional policies, no member of the staff of any institution has the authority to accept gifts.

Sec. 2 U. T. System Gift Acceptance Procedures. The Board delegates to the Vice Chancellor for External Relations the authority and responsibility to promulgate a set of guidelines regarding the acceptance, processing, investment, and administration of gifts. These guidelines, known as The University of Texas System Administration Policy UTS138, Gift Acceptance Procedures, shall be adhered to by the U. T. System and the institutions. In promulgating the U. T. System Gift Acceptance Procedures, the delegate shall also consider provisions to:

- 2.1 accomplish the goal of increasing financial support for the U. T. System through the appropriate assistance of donors,
- 2.2 allow staff members to respond to donor initiatives quickly and with certainty,
- 2.3 establish administrative processes to accept and administer gifts in a prudent and efficient manner, with fiduciary responsibilities of fundamental importance,
- 2.4 comply with the Texas Constitution and applicable federal and State law,
- 2.5 comply with the provisions of the Internal Revenue Code and related regulations,
- 2.6 specifically incorporate provisions related to the acceptance of pledges for current purpose commitments to fund endowments, and in conjunction with a gift- related naming of a facility or program as follows:

- (a) for gifts and pledges to name a facility or program, a U. T. System approved gift agreement, which includes defined pledge payment terms, must be in place,
- (b) prior to the creation of an endowment, at least 20% of the donors' total required minimum funding must be received and a U. T. System approved gift agreement, which contains defined pledge payment terms, must be in place, and
- (c) the pledge payment duration for either endowed or non-endowed gifts shall not exceed five years. However, with the written approval of the Vice Chancellor for External Relations, the pledge period may be longer than five years under special circumstances, and

2.7 provide that, in the interest of financial responsibility and efficiency, it is the specific preference of the Board that all endowment gifts be eligible for commingling for investment purposes with other endowment funds.

Sec. 3 Board Approval of Nonconforming Gifts. Recommendations regarding the acceptance of gifts or other actions that do not conform to all relevant policies, including but not limited to the U. T. System Gift Acceptance Procedures, shall be made through the Vice Chancellor for External Relations to the Board of Regents after review by appropriate offices of the terms of the gifts, the nature of the donated assets, and/or the requested action.

Sec. 4 Gifts of Art

4.1 Outdoor Works of Art. Approval by the Board is also required prior to the acceptance of a gift of an outdoor work of art. Considerations will include appropriateness with regard to the institution's Campus Master Plan and expense related to installation and/or continuing maintenance.

4.2 Gifts of Statuary Depicting Living Persons. No gift of statuary depicting a living person shall be accepted by an institution, unless intended for display in a museum or for addition to the collection of works of art for display in a museum. Authority to accept proposed museum gifts of statuary depicting living persons, intended for display indoors, is delegated to the presidents. Proposed gifts of statuary intended for outdoor display require approval under Section 4.1 above.

Sec. 5 Approval of Conforming Gifts. The Board of Regents delegates to the Chancellor or the president of an institution, following prior review and approval by the Deputy Chancellor, the appropriate Executive Vice Chancellor, and the Vice Chancellor for External Relations, the authority to accept conforming gifts, including pledges, other than gifts of real property, that are not processed or administered by the Office of External Relations, and the authority to take any and all desirable actions relating to the administration and management of gifts accepted by the Chancellor or the president of the institution, as may be permitted by applicable law, policies, these Regents' Rules and Regulations, and the U. T. System Gift Acceptance Procedures.

Sec. 6 Gifts Requiring Approval by Executive Director of Real Estate. The Board of Regents delegates to the Executive Director of Real Estate authority to accept all conforming gifts of real property of any value that are not processed or administered by the Office of External Relations, and the authority to take any and all desirable actions relating to the administration and management of gifts accepted by the Executive Director of Real Estate, as may be permitted by applicable law, policies, the U. T.

System Gift Acceptance Procedures, The University of Texas System Administration Policy UTS161, Environmental Review for Acquisition of Real Property, and these Regents' Rules and Regulations, including Rule 60103 concerning guidelines for acceptance of gifts of real property. Acceptance of all gifts of real property shall be subject to the Regents' Rules and Regulations, Rule 60103 and The University of Texas System Administration Policy UTS161, Environmental Review for Acquisition of Real Property.

Sec. 7 Gifts Requiring Approval by Vice Chancellor for External Relations. The Board of Regents delegates to the Vice Chancellor for External Relations authority to accept all conforming gifts, including pledges, of any value (either in cash or in kind) that are processed or administered by the Office of External Relations. The Board also delegates to the Vice Chancellor for External Relations authority to take any and all desirable actions relating to the administration and management of gifts accepted by the Office of External Relations, including without limitation the modification or termination of trusts and endowments as may be permitted by applicable law, policies, these Rules and Regulations, and the U. T. System Gift Acceptance Procedures.

7.1 Gifts Reviewed. The Office of Development and Gift Planning Services, with assistance from the Real Estate Office, the University Lands Office, and the Office of General Counsel as required, shall review all gift assets processed or administered by the Office of External Relations and certain gift assets that the Chancellor or president is authorized to accept. Gift assets requiring review include, but are not limited to, securities, interests in limited partnerships, stock of closely-held corporations, stock of S corporations, stock options, and warrants. The Office of Development and Gift Planning Services shall also review all bequests, interests in trusts, gifts, and other funds to establish endowments and other planned gifts as defined in the U. T. System Gift Acceptance Procedures.

7.2 Gifts to Establish Endowments. Endowments will be established with gifts that have been completed for tax purposes or with a combination of such gifts, pledges, and other funds at a minimum funding level of \$10,000.

Sec. 8 Internal Revenue Service Forms. The Board of Regents delegates to the Chancellor, the Executive Director of Real Estate, the Vice Chancellor for External Relations, and the president of the institution the authority to execute all necessary Internal Revenue Service forms, including without limitation IRS Forms 8283 and 8282, that relate to gifts accepted by each.

Sec. 9 Gift Benefiting an Individual. Neither the U. T. System nor any of the institutions will administer a gift for the benefit of any designated individual unless the donor is exempt from federal income taxes as defined by the Commissioner of Internal Revenue.

Sec. 10 Service by Board as Estate Executor/Administrator. The Board of Regents will not serve as executor or administrator of an estate because of the potential for conflicts of interest and the scope of the required duties.

Sec. 11 Prohibition to Act as Witness to Will. The employees of the U. T. System or any of the institutions should not knowingly act as witnesses to wills in which the U. T. System or an institution is named as a beneficiary so as not to jeopardize the receipt of the bequest.

Sec. 12 Service by Employee as Executor/Administrator of Estate or Trustee of Trust. Employees

of the U. T. System or any of the institutions who agree to serve as trustee of a trust, or executor or administrator of an estate benefiting the U. T. System or any of the institutions are immediately to notify the Office of Development and Gift Planning Services of their appointment. Upon notification, the employee will be furnished with a statement advising of the potential for conflicts of interest and directing that all communications pertaining to the trust or estate between the employee and any office of the U. T. System or the institutions shall be in writing.

3. Definitions

None

4. Relevant Federal and State Statutes

Internal Revenue Code of 1986, as amended

Texas Education Code Section 65.36 (f) and (g) – Donations for Professorships and Scholarships

Texas Property Code, Chapter 163 – Management, Investment, and Expenditure of Institutional Funds

5. Relevant System Policies, Procedures, and Forms

Regents' Rules and Regulations, Rule 60103 – Guidelines for Acceptance of Gifts of Real Property

Regents' Rules and Regulations, Rule 60202 – Endowed Academic Positions

The University of Texas System Administration Policy UTS161,

Environmental Review for Acquisition of Real Property

The University of Texas System Administration Policy UTS138, Gift Acceptance Procedures

6. Who Should Know

Administrators

Chief Business Officers Development Officers Employees

7. System Administration Office(s) Responsible for Rule

Office of External Relations Office of General Counsel

8. Dates Approved or Amended

Editorial amendment to Section 5 made July 13, 2015

May 15, 2014

Editorial amendments to Sections 6, 7.1, and 8 made September 1, 2010

November 13, 2008

February 9, 2006

December 10, 2004

9. Contact Information

Questions or comments regarding this Rule should be directed to: bor@utsystem.edu

Sample Deaccession Policy: City of Portland and Multnomah County

The Regional Arts and Culture Council's clear and straight forward deaccessioning policy is a national model that has been the basis of other policies across the country.

www.racc.org/wp-content/uploads/2016/01/Policy-for-Deaccession.pdf

POLICY FOR DEACCESSIONING WORKS OF ART

City Of Portland/Multnomah County
Revised April 2008

Background

When the Metropolitan Arts Commission (MAC) was formed in 1973, artwork owned by both the City of Portland and Multnomah County, including historical and memorial statuary deemed to be fine art, became the responsibility of MAC. Works of art have also been acquired through the CETA program, donations, and the Percent for Art Program. In 1995, when MAC became a non-profit agency, the Regional Arts & Culture Council (RACC), this responsibility continued via contracts between RACC and the City of Portland and Multnomah County. RACC is the agency that has been tasked with building these Public Art Collections and overseeing their maintenance and conservation. When necessary, RACC also oversees the removal of artworks from the Public Art Collections—this process is referred to as “deaccessioning.”

Policy

Deaccessioning is a procedure for the withdrawal of an artwork from the public collection. Deaccessioning will be considered only after a careful and impartial evaluation of the artwork within the context of the collection as a whole. At the beginning of the process, RACC staff will make reasonable efforts to notify the artist whose work is being considered for deaccessioning.

Eligible Artworks

All artworks owned by the City of Portland/County of Multnomah whether acquired through the Percent for Art Program, donation, or CETA may be considered for deaccessioning. In the case of donated artworks, all legal documents relating to the donation will be consulted prior to beginning the process.

Deaccessioning Procedure

A Deaccessioning Subcommittee of the Public Art Advisory Committee (PAAC) will be appointed as needed. This subcommittee will consist of five arts professionals/experts (4 members of the PAAC and an art conservator or curator). RACC staff is responsible for recommending artworks for consideration for deaccessioning.

Criteria for Deaccessioning

The Deaccessioning Subcommittee and the PAAC may consider the deaccessioning of artwork for one or more of the following reasons:

1. A work is not or is rarely on display for lack of a suitable site.
2. The condition or security of the artwork cannot be reasonably guaranteed.
3. The artwork has been damaged or has deteriorated and repair is unaffordable or unfeasible.
4. The artwork endangers public safety.
5. The site of a site specific artwork is so severely altered that the work no longer is physically possible or conceptually relevant.
6. The artwork is significantly incompatible or inferior in the context of the collection.
7. The City/County wishes to replace the artwork with a work of more significance by the same artist.
8. There has been sustained and overwhelming public objection to the artwork over a ten year period

Sequence of Action

1. Public Art staff recommends pieces for deaccessioning to the PAAC.
2. The PAAC appoints a subcommittee which determines whether an artwork meets one or more of the criteria above.
3. Staff prepares a report that includes:
 - a. The findings of the Subcommittee
 - b. The opinion of the City Attorney/County legal staff on any restrictions that may apply to this specific work.
 - c. Cooperation of appropriate City/County bureau
 - d. Completion of deaccessioning worksheet
4. The PAAC reviews the report and either rejects the Subcommittee's recommendation or forwards a recommendation to the RACC Board.
5. The RACC Board votes on the PAAC's recommendation.
6. If deaccession is approved by the Board, the PAAC considers the following actions:

a. Sale or Trade

- Artist will be given first option to purchase or trade artwork.
- The work may be sold through auction, gallery resale or direct bidding by individuals, in compliance with City/County law and policies governing surplus property.
- A trade may be made through the artist, a gallery, museum or other institutions for one or more artwork(s) of comparable value by the same artist.
- No works of art may be sold or traded to members or staff of the RACC, consistent with RACC conflict of interest policies.
- Proceeds from the sale of a work of art will be deposited in the Public Art Trust Fund departmental account from which the original purchase was made if acquired through the Percent for Art program. Funds from the sale of gifts will go into the Public Art Trust Fund for future undesignated projects. Any pre-existing contractual agreements between the artist and the City regarding resale will be honored.

b. Destruction of work deteriorated or damaged beyond repair and deemed of negligible value.

c. Donation to a non-profit organization or other disposal as RACC sees fit.

University of Wyoming Workshop Summaries

During the February visit, the team conducted three idea swap workshops. These were structured to gain insights from students, faculty, staff, and community members. Each began with a presentation of ideas for a variety of public artworks from other campuses that focused on the type of project that might make sense for the University of Wyoming campus. The presentation was followed by breakout sessions for small discussions and singular responses to ideas in the presentation by brainstorming ideas for engagement, mapping proactive projects, and forecasting the future through a press headline exercise.

The idea swap workshops were conducted with students at the Art Department lobby on Sunday, February 18. Two sessions were held on Wednesday, February 21, one at the College of Business at noon and the other at the Coe Library. Both sessions were attended by faculty, staff, community, and students.

Idea Swap Engagement Recommendations

Participants offered ideas on post-its for the areas indicated below. Many of these ideas were incorporated into the plan's sections on engagement and involving students.

Developing apps, interactive website, and other data driven projects

- Involve graphic design and computer science
- Collaborative semester project with computer science students
- GIS
- Graveyard tour on campus
- Interactive tours—apps/information for each artwork that gives context and allows the viewer to dig deeper, see more of that artist's work
- In the future, students can bring new energy to creating art tours
- UW has a virtual-reality cub. Take the UW art collection and put it in a digital form
- Check-in app for football could be utilized for all events—music, gallery openings, talks, etc., generating incentives through a points
- Digital ID tags that you scan to get into the piece
- Website inventory
- Student led/driven videos (done in the Library Innovation Center) could be accessible to community
- Public art archive could be a free option in the interim
- An art video appreciation guide, introduced by an instructor, for each artwork to generate understanding of the work
- An online portal would be great for students and the community and state. This is key.
- Interview with/talk by participating artists.

- Make attendance required for academic classes
- Audio could also be used, and each piece gives viewer/campus a sense of ownership

Activating the collection

- Town-gown engagement
- Rent an art student for interpretation (tour like UW admissions tours by students)
- Express the public value of why this is needed
- Increase curricular and academic use, even into K-12
- Public art self-guided tour with LPAC, online mobile
- Yoga in the art museum
- Reach out through some sort of event to meet other groups/audiences who may not normally be interested in public art: snow mobilers, skiers, public schools, UW football fans
- Advance the idea of the collection already on campus
- Create a list that combines university and city, connects campus/community initiatives
- Educate the public on intellectual process of art in town and UW: Boomerang weekly photo feature w/ write-up on artist description, etc.; a quick feature @ UW sports games on big screens during events; video interview continually running downtown
- Visual slideshow permanently playing the archive. At Student Union? Gateway Center?
- Create art archive of all past, current and future artwork
- More student jobs at the museum and more research
- More classes at the museum
- Classes using student and campus art as examples in curriculum (instead of popularized works) across majors and subjects
- Have an ASUW “Easter egg hunt,” where students look for art around campus via virtual reality
- Create work-study opportunity to work on archive of public art

Student involvement

- Let students know that/when we are looking for student work
- Public Art Committee, Student Art League, Wyoming Art Party, Laramie Public Art Coalition, student body
- Artists that challenge the typical Western motif
- What if a project gets funded that does not agree with certain student groups (i.e., marginalized identities)
- I want student artists to take part in fabrication, production, and installation
- Make art that isn’t only about the landscape
- Concern that current and proposed legislation could prohibit free speech

- Invite student artists
- Having student artists on the Artist Selection Committee is a crucial idea here on campus
- Have the artists come talk about their art, and have a committee of students help pick the artists
- I [student participant] feel like my input on the subject of UW public art is of little value—esp. in the face of interests of persons/groups who make financial contributions to this university.

Programming

- Engagement opportunities to reach new audiences. New meet-ups/tours each month
- UW tours in Northern Arapaho language
- Presents a fundraising opportunity
- Engage students through RSOs, RAs (required programs), let them develop the program ties to traditional events
- Encourage admissions and students to take visiting parents/students on tours that are specific to, or include, campus artworks
- Love this component (dog walks). Our community loves its canine population. Draws in a new audience.

Vision Workshop

In the vision/headlines exercise, participants were asked to write out headlines that they would like to see in multiple news outlets: the Branding Iron, Casper Star Tribune, Chronicle of Higher Education, Denver Post, Facebook, Laramie Boomerang, Wyoming Public Radio. These were identified to test the way that people thought about different audiences for news. The results from the exercise contributed to the thinking about vision and goals in the plan.

Student Idea Swap – February 18, 2018

- University of Wyoming collaborates with artists from around the nation to push student collaboration across campus (Star Tribune)
- The University of Wyoming completes a ten-year-long student art project. The piece covers the whole campus and has had hundreds of student's hands involved. It is absolutely beautiful! (Star Tribune)
- University of Wyoming: Center of the Pop Art Revival (Star Tribune)
- When UWyo became cool: public art expansion (Wyoming Public Radio)
- Hanging Gardens brings birds to business school (Wyoming Public Radio)
- Great Artist Released New Artwork In Prexy's (Wyoming Public Media)
- New Public Art Looking for student fabricators (Facebook)
- After Help From Outside Consultants, UW has had a lot of support and participation from students to develop, produce, and install artwork. Encourages student/community interaction (Laramie Boomerang)
- After spending money for consultants on Public Art on Campus, UW decides to put up more Steamboat Artwork (Branding Iron) [The participant explained to me that the Branding Iron tends to post articles with a negative point of view]
- SAL takes on public art around the community
- University of Wyoming commissions artist to create an installation piece for the Business Building's atrium. Artists send out a call for local students to participate in its production (The Denver Post)
- University of Wyoming has stepped up their Game in the Public Art World (The Denver Post)

Idea Swaps 2 & 3, February 21, 2018

- A new way of working: socially engaged art carves a new path forward in community development (Facebook)
- Carbon Sink redux! Carbon Sink re-installed as a permanent work on Campus (Star Tribune)
- UW Public Art Ranks as one of the Top Public collections in the Country (Star Tribune)
- UW awarded "Platinum" for Public Art in US: leads both region and nation (Star Tribune)
- UW Engages all students in the Creative Process (Star Tribune)
- UW campus uses art to connect campus to state & world: drives economic diversity & relevance (Wyoming Public Media)
- UW Public Art Explores Big Ideas, Connects Communities (Wyoming Public Media)

- UW overcomes legislative restrictions on Public Art (Wyoming Public Media)
- UW Campus Art continues to engage and inspire the public: campus holds more public art per student than any other public university in the US (Laramie Boomerang)
- Coloradians flock to Wyoming on Ground-breaking Public Art Tour (The Denver Post)
- Public art is the new “it” entrepreneurship fans: UW leaving CU/CSU system in the dust with public art program prioritization as an economic driver (The Denver Post)
- Laramie is the new top destination for art, nature lovers (The Denver Post and Lonely Planet)
- University public art achieves million dollar endowment: sets standards for other land-grant institutions to follow suit (The Chronicle of Higher Education)
- UW – What a repository of campus art of many genres (The Chronicle of Higher Education)