

Arkansas State University - Jonesboro

Effective Date: 01/22/2010

Number: 03-17

Section: Administration

Subject: Public Art

For the purposes of this procedure, public art is defined as work of aesthetic merit created for long term/permanent exhibition on the campus of Arkansas State University-Jonesboro and exterior to all campus buildings. Art is considered permanent if it is installed with no anticipated time limit or duration.

Operating Procedure

The display of artwork in areas open to the public enriches the cultural environment of the campus and thereby enhances the university's role in teaching, research and service.

The Public Art Committee does not presume any authority over works of art, photographs, reproductions, posters or other displays that faculty and staff place on view in their offices or that colleges or departments install in their offices, classrooms, labs, studios, or common interior spaces.

This procedure does not apply to student or faculty art installations with a defined time limit, which are covered by separate guidelines and coordinated by the Department of Art and the College of Fine Arts.

This procedure does not apply to the Bradbury Gallery or the Fine Arts Center Gallery. Nor does it pertain to the university's permanent art collection or the ASUJ Museum collection. Nor does it pertain to works of art already installed on the ASUJ campus.

The Public Art Committee (PAC)

The Public Art Committee is an ad hoc committee established to review specific proposals for public art with the purpose of recommending to the Chancellor approval, suggestions for modification, or rejection of the public art and/or its site selection.

Committee membership

Dean of the College of Fine Arts

Chair of the Department of Art

Director of the Bradbury Gallery

Member of the University Buildings, Grounds and Facilities Committee

University Landscape Architect

Faculty Senate representative

SGA representative

Other members as appropriate given the proposal and site

Process

The PAC is advisory to the Chancellor. Recommendations of the PAC shall be upon a vote of the majority of members convened.

The Chancellor will consult with the Dean of the College of Fine Arts, the Chair of the Department of Art, and the Director of the Bradbury Gallery and secure a consensus opinion on the aesthetic merit of the proposed work. The Chancellor will consult with the PAC, and others as appropriate for site approval. Prior to the approval or denial of the permanent installation of a work of art (as defined above) on the ASUJ campus, the Chancellor will meet with the PAC for discussion and to secure a consensus opinion on the work, site and other pertinent considerations.

Upon the consensus opinion reached by the PAC and the Chancellor of ASUJ the following options will apply:

The proposal is approved and work may commence.

The aesthetic and technical/engineering merits of the proposal are approved, but the site needs to be altered. New site or site modifications must be established prior to approval. Upon approval of the site or site modifications, work may commence.

The aesthetic merits of the proposal and the site are approved, but the technical/engineering standards need to be altered. New technical/engineering standards must be established prior to approval. Upon approval of the new technical/engineering standards, work may commence.

Neither the site nor the work is approved. The proposal is denied and the work will not be installed on the ASUJ campus. This consensus opinion is final and is not open to appeal.

Projects not completed within the agreed upon timeline would need to be resubmitted for approval. Upon approval, work may continue with a newly established timeline. If denied, the work must be removed at the artist's/donor's expense. This consensus opinion is final and is not open to appeal.

Guidelines for Review

1. **Aesthetic Merit:** Is the proposed gift an artwork with strong aesthetic merit? Aesthetic merit refers to the application of sound formal design principles as well as clearly articulated conceptual framework.
2. **Technical Quality:** Is there evidence of professional working methods that will support long-term care and conservation efforts? Being work intended for extended exposure to the elements, is the work fabricated to professional

standards and capable of withstanding wind, rain, snow, ice, intense heat and high humidity? Is the work structurally engineered to insure the safety of the viewing public?

3. An appropriate site shall be available.

Site

Will the work occupy a significant site on campus, for example an entrance to the campus or a major building or renovation project? How well does the proposed work complement the site both aesthetically and conceptually? What impact will the proposed artwork have on the environment? That is, how will it affect animal habitats, erosion, drainage and other environmental features?

Recognition

ASUJ will provide appropriate recognition of the donors of works of art, unless said donors wish to remain anonymous. Works of public art, as defined above, must have a plaque placed near the work that recognizes the donor(s), unless said donors wish to remain anonymous, the artist(s) and/or designer(s), as well as the title, media and date(s) of the work.

Procedure

The PAC does not wish to discourage the submission of proposals by establishing a rigid format; therefore, the following list is meant only as a guide to help those wishing to put forward work(s) for consideration by the Public Art Committee. Further, it is recommended that interested parties wishing to offer works of art to ASUJ community consider making an initial inquiry via letter to the Chancellor prior to the submission of a complete proposal. Submission of a letter of intent would facilitate the scheduling and convening of the Public Art committee, and allow for a review of potential sites on campus.

The suggested format for proposals is as follows:

- A. Cover letter stating the nature of the proposal (donation of existing work, commission of new work, loan or permanent gift);
- B. List of contact information for all parties involved (names, addresses, phone numbers, e-mail addresses);
- C. Slides and/or photographs of the work(s) to be considered (if extant), and/or plans and/or drawings of the proposed new work(s);
- D. A written description of the work(s) to be considered. Address the following areas:
 - 1. Aesthetic merit;
 - 2. Technical and engineering quality;
 - 3. Site analysis;
 - 4. Analysis of liability;
 - 5. Budget;
 - 6. Plans for recognition (or desire for anonymity) of the donor(s);
 - 7. Maintenance and preservation plan;
 - 8. Installation plan;
 - 9. Time-line for implementation;
- E. A Resume or curriculum vitae of each artist(s), member of the design team and professional fabricator.
- F. Other support materials such as catalogs or reviews.

Adopted by SGOC 09FA-38 - Rev. 1/22/10