

Bates College

Committee on Public Art Public Art Policy

Committee Charge. The Bates College Committee on Public Art encourages and oversees the installation of art in public spaces around the campus, and works to educate the College community about the value of art in public spaces. It also advises those individuals and departments responsible for works of public art on campus. Works of art may be 1) temporary, semi-permanent, or permanent; 2) created by students, faculty, staff, or professional artists; 3) installed inside or outside. All works of art in public spaces must relate to the academic, intellectual, or aesthetic life of the College, and meet the professional criteria and requirements set forth by the Committee on Public Art. The committee will make recommendations to the senior staff concerning 1) petitions from members of the College community to install works of art; 2) donations of works of public art to the College; and 3) the inclusion of works of public art on campus.

Definition of Public Art. The committee is guided by the following definition of public art which is, in part, set forth by the Maine Arts Commission: *art objects placed in a public, shared, and/or an accessible space.* Moreover, the committee recognizes that as an institution of liberal learning, the visual arts are central to aesthetic and intellectual development, and opportunities should be made for personal creative expression.

Categories of public art at Bates may include:

- 1) Expressive works of art;
- 2) Works of memory*;
- 3) Works of art by Bates students;
- 4) College community art works;
- 5) Functional works of art;
- 6) Installation art.

* Ivy stones are not within the purview of the Committee on Public Art.

Art media may include:

- 1) Gardens, including fountains and seating;
- 2) Sculpture;
- 3) Painting and murals;
- 4) Graphics arts, prints, and drawings;
- 5) Photography;
- 6) Video or electronic media;
- 7) Objects in clay, fiber, textiles, wood, metal, plastic, and other material;
- 8) Mixed or conceptual media, including collage.

Composition of the Committee. The committee is called by the President, the Dean of the Faculty, and the Committee on Committees and Governance, and includes:

- 1) The director of the Museum of Art, chair;
- 2) At least two members of the Faculty, at least one of whom should be a member of the Department of Art and Visual Culture;
- 3) A representative of the Office of the Dean of the Faculty;
- 4) A representative of the Physical Plant Department, preferably a staff architect or facilities engineer;
- 5) The environmental health and safety specialist;
- 6) At least two students, who should be named while underclasspersons, by Bates College Student Government.

Term of Appointments. Members of the committee are expected to serve for at least two years.

Authority of the Committee.

The Committee on Public Art advises the President and the senior staff on matters relating to the installation of art in public spaces. The final decision on the disposition of public art rests with the senior staff. The Committee on Public Art:

- 1) inventories the College's works of public art and maintains copies of deeds of gifts or loan forms; originals should be maintained in the Treasurer's Office;
- 2) identifies sites on campus where art may be safely installed;
- 3) advises students, faculty, staff, and artists who seek to install works of public art;
- 4) communicates with the stakeholders regarding public art;
- 5) works with departments of the College (and with student artists and their faculty advisors in the case of student art) to ensure that the installation is appropriate, safe, and secure for art and audiences (traffics flows, etc.), feasible (installation and maintenance), and that every effort is made to prevent vandalism or theft;
- 6) may require artists or sponsors to hold a public meeting/s to discuss the planned installation (both its physical nature and its content) with the College community or "occupants" of the building where the installation will take place;
- 7) makes a recommendation to the senior staff to accept or deny a proposed public art installation;
- 8) encourages the inclusion of public art in major renovations or new construction of campus buildings;
- 9) oversees the proper signage of works of public art;
- 10) oversees annual inspection of works of public art.

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

Duration of Installations:

- 1) *Permanent installations:* Installations of public art that are the permanent property of the College and/or are installed for more than three years (e.g., a stone sculpture installed on the Quad);

- 2) *Semi-permanent installations*: Public art that is not the property of the College but is installed over a long period of time (1 to 3 years) (e.g., an ephemeral work of environmental art made of local materials that will decompose over 2 years); or public art that is or is not the property of the College and is installed for 1 to 3 years (e.g., a painting that may be displayed in the Library for one year);
- 3) *Temporary installations*: Public art that is or is not the property of the College and is installed for a short period of time, approximately 1 week to 1 year (e.g., a series of paintings on plastic by a senior art major installed in the windows of the Perry Atrium for ten days).

Methods of Selection/Acquisition:

The following types of acquisitions are to be made in consultation with the Committee on Public Art.

- 1) *Donation*: A work of public art is donated to the College through the Museum or the Office of Advancement in consultation with the Committee on Public Art. These gifts can be made with or without restrictions. (e.g., a member of the Class of 1962 donates a Noguchi sculpture to the College or a memorial sculpture is offered in memory of an alumna);
- 2) *Direct selection*: An individual artist is chosen by a committee appointed by the Committee on Public Art and a work is either purchased or commissioned (e.g., a painter is commissioned to create a mural for a new or renovated building);
- 3) *Open competition*: An appropriate committee of the College community plans to acquire a work of public art for a specific site by holding a competition for the commission regulated by the Committee on Public Art (e.g., a senior class chooses as its class gift a kinetic sculpture for a building lobby);
- 4) *Student artist*: A student working with a faculty advisor proposes an installation of work connected to his or her academic program (e.g., a senior art major installs a video installation in Pettengill Hall for a three-week period);
- 5) *Course project*: A faculty member engages an artist to work with students in a course or unit to produce a work of art (e.g., a Spanish Short Term works with a Mexican mural artist to create a mural for the hallway of a classroom building);
- 6) *Museum project*: The Museum enlists an artist to create and install a work of public art (e.g., an artist is commissioned to create a garden related to an exhibition);
- 7) *Community-based project*: Members of the College community and/or campus organizations enlist an artist to work with college and local community members to create a work of art on campus (works generated by such projects installed off campus are not the purview of this committee) (e.g., Harvard Center for Community Partnerships in conjunction with a sculptor works with the community to create a garden on college property).

Proposals to the Committee

Proposals for Permanent Installation (Acquisitions)

Permanent acquisitions of public art may be made by donation or purchase.

- 1) *Donations of Permanent Installation (Acquisitions)*.

- a) Donations may be made by the artist or a donor (an individual, family, alumni group, class gift committee, etc.);
- b) Donors may approach many offices of the College, but all offers of works of public art of the types described on page 2 must be vetted by the Committee on Public Art, which works in consultation with the senior staff;
- c) The Bates representative in contact with the donor should discuss any potential gift with the Chair of the Committee on Public Art, and the chair will discuss the proposal with the Senior Staff before any agreements are made with the donor or any art is accepted by the College. Preliminary review will address the appropriateness of the work of art for the College, including: content, size, material, condition, site suitability and installation and maintenance costs. This review may be based on conversations or a written proposal, but a documentation of the reviews must be logged on a fact sheet;
- d) Based on a recommendation from the chair, the Committee on Public Art meets with the Bates representative to discuss the offer in detail to discuss: appropriateness, integrity of design and condition, proposed installation site, installation and maintenance costs, signage/recognition identifying the title of the work, the artist, the artist's nationality and dates, and the donor, activities acknowledging the gift of the work of art (celebrations, openings, etc.), determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant);
- e) Based on this review, the Committee on Public Art may call for open meetings with specified parties to further discuss the acquisition (e.g., the athletics department and Communications and Media Relations when a bobcat sculpture is proposed as a gift to the gymnasium lobby);
- f) The Committee on Public Art makes a final recommendation to accept or decline the gift to the Senior Staff;
- g) The Committee on Public Art chair conveys decision of the Senior Staff to the Bates representative to convey to the donor and the responsible party.

2) *Purchase of Permanent Installation (Acquisition):*

- a) Any department or group of College community members may propose to purchase works of art, assuming they have the funds to do so. Before any steps are taken to purchase a work of art, the purchasing groups must meet with the chair of the Committee on Public Art for a preliminary discussion and review. A brief but appropriately detailed description of the proposed purchase must be submitted before meeting with the chair and must address: the reasons for making the purchase; the planned medium and category of art; the artist or the plan for selecting the artist, the selection procedures (see below); the proposed location; the proposed acquisition budget; the proposed installation and maintenance budget; and a recommendation of who will be responsible for the work of art ("responsible party");
- b) Provided the concept meets the criteria of the preliminary review, the purchasing group or its designee meets with the Committee on Public Art to discuss the project in greater detail, including: appropriateness, condition, proposed installation site, installation and maintenance costs, signage/recognition identifying the title of the work, the artist, the artist's nationality and dates,

and the donor/purchasing group, activities acknowledging the gift of the work of art (celebrations, openings, etc.), and determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant).

The committee also discusses in detail the determination of a selection process.

Selection Processes for Purchases of New Works or Extant Works

Determination of Selection Committee:

- a) An ad hoc committee including representatives of the sponsors, member of the Committee on Public Art, and other individuals deemed essential to the selection process by the Committee on Public Art including a responsible party from the installation site of the College community (e.g. Athletics Department for an installation in Alumni Gymnasium).

2) Determination of Selection Process:

- a) Direct Purchase from Living or Deceased Artist.
 - i) A living artists submits to the purchasing group 5 slides or digital images of works; a proposal sheet containing information on the artist's name, address, title of work, dimensions, medium, price, current location, and installation instructions; resume and references from similar projects regarding the creation and installation of public art.
 - ii) If the artist is deceased, the purchasing group presents 5 slides or digital images of the artist's work, a biographical sketch, and information on the current location, cost of the work and installation instructions to the Committee on Public Art as part of the preliminary review.
- b) Open Competition.
 - i) Purchasers provide scope, description, budget, and schedule as well as installation timeline to be submitted to senior staff before any advertisement.
 - ii) The Committee on Public Art provides a description of how the competition is advertised and where;
 - iii) Artists submit to the Committee on Public Art a) resume and list of works, b) slides or digital images of their works of art, c) a statement of conceptual approach to the project/artist's statement, and d) a reference from a similar project regarding the creation and installation of public art.
- c) Limited Competition.
 - i) Purchasers provide scope, description, budget, and schedule as well as installation timeline to be submitted to senior staff before any advertisement.
 - ii) The Committee on Public Art invites a limited number of selected artists to compete which have been identified by the Selection Committee;
 - iii) Artists submit a) resume and list of works, b) slides or digital images of their works of art, c) a statement of conceptual approach to the project/artist's statement, and d) a reference from a similar project regarding the creation and installation of public art.

3) Selection Procedure:

- a) The selection committee reviews all proposals and selects 3 finalists;
 - b) The sponsoring group approves modest support for preliminary design (drawings, models, etc.) and this cost should be considered part of the purchasing budget;
 - c) Finalists designs are presented in open forums to the College community, which provides feedback to the selection committee;
 - d) Selection committee makes the final selection.
- 4) *Criteria for Selection:*
- a) Meets the professional criteria and requirements set forth by the Committee on Public Art (integrity of design, appropriateness, site suitability);
 - b) Media;
 - c) Preservation concerns;
 - d) Technical feasibility.
- 5) *Recommendations:*
The Committee on Public Art receives the recommendation of the selection committee and if approved makes a recommendation to the Senior Staff.
- 6) *Approval:*
If the Senior Staff approves, the Committee on Public Art chair conveys this to the purchasing group, the selection committee (whose chair will communicate with the artist), and the responsible party and to the Office of Communications and Media Relations.
- 7) *Disclaimer.* The College, via the Committee on Public Art with the sponsor, endeavors to maintain the public art per the original agreement but reserves the right to remove, reinstall or dispose of the object if the overall plan of campus dictates.

Proposals for Semi-Permanent Installations

The Committee on Public Art entertains proposals from groups or individuals in the College community ("the sponsor") for the installation of works of public art for a period of usually 1 to 3 years.

- 1) The sponsor of the semi-permanent installation has a preliminary review of the project with the chair of the Committee on Public Art after submitting a 2-3-page written description.
- 2) If the proposal meets the criteria in the preliminary review, as described above, the sponsor meets with the Committee on Public Art to discuss in detail the professional criteria and requirements set forth by the Committee on Public Art;
 - a) appropriateness;
 - b) artistic merit;
 - c) proposed installation site;
 - d) installation and maintenance costs, signage/recognition identifying the title of the work, the artist, the artist's nationality and dates, and the donor/purchasing group;
 - e) activities acknowledging the gift of the work of art (celebrations, openings, etc.);
 - f) determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant);

- g) determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant).
 - h) determine funding of human and capital resources for removal process; removal, site reconstruction, and return of object.
- 3) If the project moves forward, the Committee on Public Art will recommend further discussion of the project with the sponsor and various stakeholders (building "occupants," physical plant, landscaping, etc.).
 - 4) The Committee on Public Art will hold at least one public meeting where any member of the College community may comment on the project.
 - 5) The Committee on Public Art makes a recommendation to the Senior Staff.
 - 6) If the project is approved, the chair of the Committee on Public Art conveys this information to the sponsor and the responsible party and to the Office of Communications and Media Relations.

Temporary Installations

The Committee on Public Art entertains proposals from groups or individuals in the College community ("the sponsor") for the installation of works of public art for a period of 1 week to 1 year. The Committee on Public Art does NOT oversee established spaces for the installation of art, such as Chase Hall Gallery, the Ronj, the Muskie Archives, the Ladd Library cases, or the museum. It does NOT oversee non-art use of the Quad (such as chalking or installation of objects of political protest).

- 1) The sponsor of the temporary installation has a preliminary review of the project with the chair of the Committee on Public Art after submitting a 2-3-page written description.
- 2) If the proposal meets the criteria in the preliminary review, as described above, the sponsor meets with the Public Arts Committee to discuss in detail the professional criteria and requirements set forth by the Committee on Public Art;
 - a) appropriateness;
 - b) artistic merit;
 - c) proposed installation site;
 - d) installation and maintenance costs, signage/recognition identifying the title of the work, the artist, the artist's nationality and dates, and the donor/purchasing group;
 - e) activities acknowledging the gift of the work of art (celebrations, openings, etc.);
 - f) determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant);
 - g) determine the responsible party, i.e., the office responsible for the installation, insurance, and maintenance of the work of art (e.g., museum, physical plant)
 - h) determine funding of human and capital resources for removal process; removal, site reconstruction, and return of object.
- 3) If the project moves forward, the Committee on Public Art will recommend further discussion of the project with the sponsor and various stakeholders (building "residents," physical plant, landscaping, etc.).
- 4) The Committee on Public Art will hold at least one public meeting where any member of the College community may comment on the project.

- 5) The Committee on Public Art makes a recommendation to the Senior Staff if the project is of significant enough scope to warrant such a review.
- 6) If the project is approved, the chair of the Committee on Public Art conveys this information to the sponsor and the responsible party and to the Office of Communications and Media Relations.

A Note on the Installation of Works by Students Artists

Works of public art by student artists can be semi-permanent, or temporary installations, though they are usually semi-permanent (e.g., the mural in Hathorn Hall, a class project) or temporary (e.g., K-Fai Steele's installation of paintings in the Perry Atrium). When the installation of student works of public art are proposed for preliminary review to the chair of the Committee on Public Art, the proposal should include:

- 1) an explanation of the connection between the public art projects and the student's academic and artistic work;
- 2) a written endorsement from a faculty advisor.

When the student meets with the chair of the Committee on Public Art for a preliminary review, the faculty advisor should attend if possible.