

## University Public Art Collection – Procedures

### Evaluation Criteria

The University Public Art Committee (UPAC) strives to position works of public art of the highest caliber in settings appropriate to the scale, purposes, aesthetics, and materials of individual works. They apply a consistent set of criteria in evaluating works of public art—whether sited permanently or temporarily—that are offered to the University, as well as works that the University or its units proactively seek to add to the public environment.

UPAC will consider public works of art proposals using the following considerations and criteria, which are described in greater detail below. For each of the following, UPAC will use a scale of 1–5, with 1 as strong disagreement and 5 as strong agreement to determine if the proposal meets the evaluation criteria and requirements. UPAC will provide a final average numeric value, using the same 1–5 scale, and a brief narrative capturing consensus and dissenting evaluation comments.

1. [Promotes Mission of University](#)
2. [Aesthetic Criteria / Quality](#)
3. [Physical Construction / Technical Proficiency](#)
4. [Proposed Placement and Site Location](#)
5. [Safety / Security Standards](#)
6. [Consideration for Installation, Maintenance, and Potential Costs to the University](#)
7. [Professionalism of proposal](#)

### **Evaluation Criteria**

1. Promotes Mission of University
  - a. The art can contribute and align to the university’s educational mission. The relationship of the art to the university’s educational mission.
  - b. The proposed work of art offers diversity of ideas to the CSU community.
  - c. Public displays of art by Institutions of Higher Education should aspire to enlighten and enrich the lives of students, faculty and staff, alumni, guests and all visitors alike. Art work should enhance and honor the campus experience.
2. Aesthetic Criteria / Quality
  - a. The aesthetic significance or artistry behind an individual work of art.
  - b. The significance of the artist(s).

- c. The uniqueness, originality, authenticity of the work of art.
  - d. Inclusion of the work in the collection would not create a significant redundancy.
  - e. The ethical and social-political position occupied by the art, which includes consideration of clear provenance. The content will fit with the values of the university.
    - i. UPAC will abide by all CSU, State, and Federal laws regarding non-discrimination policies for exhibition content. UPAC will also follow the guidelines of the American Association of Museums, regarding legal and ethical collection and exhibition stewardship practices, including compliance with NAGPRA laws, endangered species laws, and unlawful appropriation of objects.
  - f. The relationship of the work of art and contribution to the existing collection of public art.
  - g. Pieces with their own merit may not be acceptable if they contrast with the general aesthetic atmosphere and character of the University.
3. Physical Construction / Technical Proficiency
- a. Works of art must be constructed in a manner that insures their longevity. The making of the art should include the use of correct technical processes and materials which have a relative permanence.
  - b. Works of art must include dedicated display mechanism, apparatus, or pedestal that is appropriately engineered and carefully constructed of durable, climate-appropriate material as defined by the RFQ or committee.
  - c. Proposed work of art is of appropriate quality in materials/medium for installation on campus.
  - d. The quality of craftsmanship.
4. Proposed Placement and Site Location Criteria
- a. The placement of works of art on the campus will be carefully considered when initially proposed; however, a site location can be contingent for acceptance of an art piece. The installation and placement of works of art will be determined by the UPAC in collaboration with the CSU Facilities Management Planning and Design group.
  - b. The artwork's appropriateness to the site and surrounding areas, including an outdoor site's relation to adjacent architecture, hardscaping, and landscaping in keeping with the Campus Master Plan and "University Experience Districts."

- c. Site selection will consider the relationship of materials, colors, and textures; and will exclude locations which result in visually poor and conflicting relationships between the object and the site.
  - d. Works of art will be placed so as not to obstruct clear lines of vision or interfere with pedestrian mobility; the relationship of public spaces and traffic patterns, including visibility.
  - e. A work of art will be placed in an area that is structurally able to bear the object's load.
  - f. Placement of works of art must take into account emergency situations and will exclude locations which inhibit efficient access of emergency vehicles and responders.
  - g. Consideration is given to appropriate sites identified in the CSU Physical Master Plan, campus sub-area plans and other plans, and the "University Experience Districts." The location of art will be reviewed periodically by the Chair of UPAC as part of long-range planning or upon request.
  - h. Multiple installations by the same artist will be part of a pre-established theme and plan endorsed by appropriate CSU committees.
5. Safety and Security Standards
- a. Consideration for the safety of public interaction with the artwork / of the users interacting with the art.
    - i. UPAC and Facilities Management will work together to determine the best site location and specific placement of the artwork with regard to safety and security.
  - b. Works of art will be placed so as not to obstruct clear lines of vision or interfere with pedestrian mobility or vehicular/bicycle traffic or emergency access.
  - c. Alterations of a site may be required to accommodate a piece of artwork. The alteration of landscape or hardscape would have to include consideration for safety and security.
6. Consideration for Installation, Maintenance, and Potential Costs to the University
- a. *Installation.* The proposal includes coverage of installation costs, including cost of shipping/travel to the proposed site and the cost of any storage if needed before the artwork can be located on campus. To ensure public safety and the protection of artwork acquired by the University, all installations must be approved, coordinated, and supervised by CSU Facilities Management.

- b. *Costs of alteration of site.* This includes but is not limited to costs for additional pavement, a base for the artwork, adjustments to irrigation, plants or other landscape materials, adjustments to the building or interior space, and connections to or upgrades any utilities required for the artwork.
- c. *Commemorative plaque.* The standard University public artwork plaque and the plaque's installation will be included in the cost of installation, which consists of an engraved, 10" wide x 6" high stainless steel plaque, either located on the artwork base or a nearby wall. Facilities Management Planning and Design will assist with the final design and location of the plaque.
- d. *Maintenance/Conservation/Preservation and Oversight of Public Art.* There must be evidence of a logical, sufficient, and affordable maintenance plan.
  - i. Within a proposal, submit a budget narrative and maintenance plan that shall contain short-term and long-term maintenance. This will be reviewed and accepted through UPAC and Facilities Management. Include consideration of environmental impact of material, fitting into the sustainability goals of the university.
  - ii. Unless specific funding is set up to maintain the artwork, then artwork will not be maintained. While Facilities Management will survey and note the condition of the artwork, Facilities will not be responsible for the costs of maintenance and preservation of the artwork. An endowment fund is required for the maintenance of the art.
- e. *Duration of display/longevity.*
- f. *Procurement/Acquisition.* Prior to acquisition of a work of art, all related costs (maintenance, restoration, insurance, preservation and other costs, including those for shipping, travel, and transportation) must be evaluated by the committee. Based on its evaluation, UPAC may recommend acceptance and acquisition of the artwork, or where necessary, that acceptance and acquisition be contingent upon the donation or allocation of additional funds to cover such costs as installation, engineering, storage, maintenance or preservation related to management of the artwork.

## 7. Professionalism of proposal

- a. Works of art must be presented to UPAC in a professional manner and demonstrate proficient and practiced art techniques.

## **Conditions of Acceptance**

Avenues for acquisition of artwork are through commission, purchase, and donation. To the extent possible, gifts of art to the University should be without restrictions. All potential donations will be reviewed according to our process and criteria, and may not be accepted.

## **Proposal procedures**

1. *Submission of proposal form for public artwork.* UPAC welcomes proposals related to public art displays from students, faculty, staff and University units. Proposals from individuals or organizations outside of the University **must be made in collaboration with a University partner before proposals are submitted.**
  - a. Proposals for public art may be made in writing to UPAC using the UPAC Proposal Form, c/o Jessica Kramer, 6030 Campus Delivery, Fort Collins, CO 80523.
  - b. All proposals must sufficiently address the evaluation criteria.
  - c. Submission of a proposal does not commit CSU to approval. UPAC will not incur any costs in reviewing the proposal other than the time to review the written proposal at a regularly-scheduled committee meeting. UPAC review does not constitute approval.
2. *Preliminary review.* All proposals for the acquisition of new pieces of public art should be made through the Chair of UPAC, allowing adequate time for review by both the Chair and Committee. UPAC strives to operate on a timely and responsive basis relative to University units, donors, and others, and the committee meets on a quarterly basis to review artwork.
  - a. The Chair of the UPAC/Office of Advancement will conduct a preliminary review of the request to determine whether it is ready to be submitted to the full Committee for review.
    - i. Option A: If the proposed art comes with funding and has the adequate information identified on the form, the proposal will proceed to step 3.
    - ii. Option B: If the Chair of the UPAC/Office of Advancement determines that it is not ready to be submitted to the full Committee for review because the proposed art doesn't have identified funding or has other missing information, then the proposal will be returned to the requesting unit for further revision. The requesting unit is responsible for supplementing, revising and re-submitting as necessary. RETURN TO STEP 1.

3. *Committee review.* UPAC reviews the written proposal at a regularly-scheduled committee meeting.
4. *Communicate and cooperate with relevant stakeholders.* All proposals for public art to be gifted, donated, loaned or purchased by the University will follow the procedures below. UPAC will forward the art proposal to the CSU Facilities Management Planning and Design group and the CSU Office of Advancement for review to prevent unintended crossover of procedures or interference with development and other fundraising opportunities.
  - a. For proposed outdoor works of art, approval is required prior to acceptance by the Facilities Management Planning and Landscape Architecture group.
    - i. Considerations include appropriateness with regard to the University's Campus Master Plan, and expenses related to installation and continuing maintenance.
  - b. For public works of art (interior or exterior), Building Proctors, Department Heads, and Deans potentially affected by site locations will be notified early in the site-selection process for input and to avoid any potential controversies.
  - c. For proposed indoor works of art, approval is required prior to acceptance by the Facilities Architecture group, the CSU Space Committee, and the appropriate building proctor.
    - i. Considerations include appropriateness with regard to the University's Campus Master Plan, and expenses related to installation and continuing maintenance.
5. *Written report of UPAC's recommendation.* If UPAC deems the proposal is suitable for consideration and meets all the criteria outlined in [Evaluation Criteria](#) of the procedures, then UPAC will submit a written report of its findings and recommendations, either accepting or declining acceptance of the artwork.
  - a. Option A: UPAC approves the University's acceptance of the artwork.
  - b. Option B: UPAC declines the University's acceptance of the artwork. Applicants may appeal the decision through the Physical Development Committee for further review. The Vice President of Operations may, at their discretion, overrule UPAC or the PDC and approve the University's acceptance of the artwork.
  - c. Option C: UPAC determines the proposal is not ready for recommendation and returns it to the requesting unit for further information or revision (e.g., changes in design, concept, or proposed site). The requesting unit is responsible for supplementing, revising and resubmitting as necessary. RETURN TO STEP 1.

6. *Notification.* Following UPAC's review and determination, the Chair of UPAC will notify the proposal initiator of CSU's decision.
7. *Acceptance by UPAC.* Upon receipt of final approval of the proposal, UPAC and Facilities Management will work with the applicant, artist, and donor to finalize the contract and arrange for installation.
  - a. UPAC will have the discretion to recommend that the donor or project proponent establish an endowment fund to cover related costs as a condition of acceptance of the artwork.
  - b. CSU's decision on acceptance of an art submission shall not obligate or prejudice the University regarding donors' and artists' future art submission considerations.