

## Public Art

### Records

1. Each school shall create and keep an inventory of its permanent public art pieces. This can be kept in a 3-ring binder or in individual files in the main administrative office; or via digital files with sufficient backup.
2. For each piece to be included in the inventory, the following information should be gathered:
  - a. Name of Piece;
  - b. Name of Artist;
  - c. Dimensions;
  - d. Media;
  - e. Location;
  - f. Year of Installation;
  - g. Materials Used.

Include a photo and any relevant newspaper clippings, dedication programs or general notes that are available.

3. For each record, include an extra sheet (or space at the bottom) for condition notes and updates. If the work's condition changes, add notes (with dates).
4. Create a new information sheet whenever a new piece is added to the school's collection.
5. If a piece is selected for decommission and/or removed, retain the record in a file/tab marked "Decommissioned."

### Acquisition

To be considered part of the school's official public art collection, the work must meet all the following criteria:

1. The piece must have an intrinsic value: artistic, historic or cultural. (Was it completed with intention and care? Was it a community project? Does it depict people or moments of historic importance to the school, the community or the state? Does it convey a message that is relevant to the student body?)

2. The piece must not pose a health or safety hazard to the public. (Is it structurally sound? Do the parts come off or can they easily be removed? Is it a tripping hazard, or does it impede emergency access? Is it made with toxic materials?)
3. The work must be original, with its own message, rather than a copy of another artist's work. (Is it a recognizable copy of another work? Does it feature easily recognizable brands from movies, books or television?)
4. The work must be in good condition. If it is not, a plan for its conservation should be in place, including budgetary impacts. (Is the paint chipped significantly? Are there any parts or pieces missing? Is there a plan for the refurbishment, including cost estimates and identified methods?)

These judgments should be made by a representative committee that includes teachers, administrators, parents, students and, if necessary, facility maintenance staff. This committee can meet on a regular or yearly basis, or as necessary.

### **Creation/Commission**

Students, teachers and community groups may propose works of public art on school grounds. Proposals must be made in writing, and must be approved by the appropriate school administrator or the public art committee (see above). This is the administrator's opportunity to judge the work in context of school activities and community use, now or in the near future.

Proposals must include the following:

1. A detailed design or rendering, a visual estimate of what the work will look like when it's completed.
2. An explanation of the design, including its themes or inspiration, and why it is important to the creator(s) and the school
3. An explanation of the process and a description of the materials that will be used. Artists should demonstrate understanding of sealants, paints and other materials that are designed to last for decades.
4. A budget for the project, including time, labor and materials, and the proposed sources of income.
5. Guidelines for how the work should be maintained in perpetuity.

If the work is accepted, the lead artist may be asked to sign a statement to this effect:

“Lincoln County School District values all artistic contributions and makes every effort to maintain and preserve public art on its campuses. As our schools change, grow and develop, it is sometimes necessary to alter, move or change works of public art. These decisions are made in an open process, and every effort is made to contact the artist(s) and provide ample public notice.

I understand that my work, when complete, will be the property of the Lincoln County School District and its public art collection.

I also understand that my work is not guaranteed to remain in place forever, and that after five years this public art installation is subject to review. "

When the work is completed, it should carry a legible signature and a date of completion. With the artist's assistance, school staff should fill out the inventory record sheet so that the information will not be lost.

### **Alteration, Relocation and Decommission**

Every effort will be made to keep the piece of public art, in its original place and without alteration, for a period of 5 years. The only exceptions to this rule would be:

1. Accidental damage or destruction, or vandalism, which cannot be reasonably repaired by someone with knowledge in the subject. If this is the case, the artist(s) must be given the opportunity to ascertain the damage and repair it.
2. Subject matter or language that is thought to be offensive by members of the public. Complaints must be made in writing and addressed by a committee of teachers, students, artists and administrators (see above). If possible, the artist(s) must be informed that this process has taken place. If necessary, the piece may be covered, with a notice explaining the situation, while the decision is being made.
3. School renovations, unforeseen when the work was put in place, will destroy the work. If this is the case, administrators must make a reasonable effort to relocate the artwork.

The work should be considered a part of the school's public art collection for a minimum of five years. After five years, it may be reviewed by the public art committee and judged on the same criteria found in the "Acquisition" section above:

1. What is its intrinsic value: artistic, historic or cultural?
2. Is it safe for the public?
3. Is it original, with its own message?
4. Is it in good condition?

These criteria may be scored numerically (e.g., 1-5) or by using another objective method agreed upon by members of the committee.

Decommissioning, disposal and/or removal should be considered the avenue of last resort. But, if the committee determines that the work in question must be removed from the public art collection of the school, the following activities should take place:

1. Ample notice should be given to the public that the work is scheduled for removal. Methods could include signage on the piece, a press release to local media, a newsletter to students and parents, or a notice on the school's website. Efforts should be made to contact the artist(s). If possible, a period of 90 days should be allowed for the public notice process.

2. The work should be photographed in its best light, with the photographs kept with the public art records (see above). Administrators may print the photos for display in the office or in a scrapbook, so that they can be viewed in the future.
3. The artist or any other interested party should be given the opportunity to safely remove the work from the school grounds. Priority should be given to relocation in another public place, such as a museum or park. If this is not available, the work may be given or sold to a private party.